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Riley Sager on slashers, Hitchcock, and his twistiest...

Riley Sager is the New York Times bestselling author of thrillers including Final Girls, Home Before...

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**[Pics] Remember Lou Ferrigno? Take A Look At Him At 69.**

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THE COMPLETE PEANUTS TPB 11

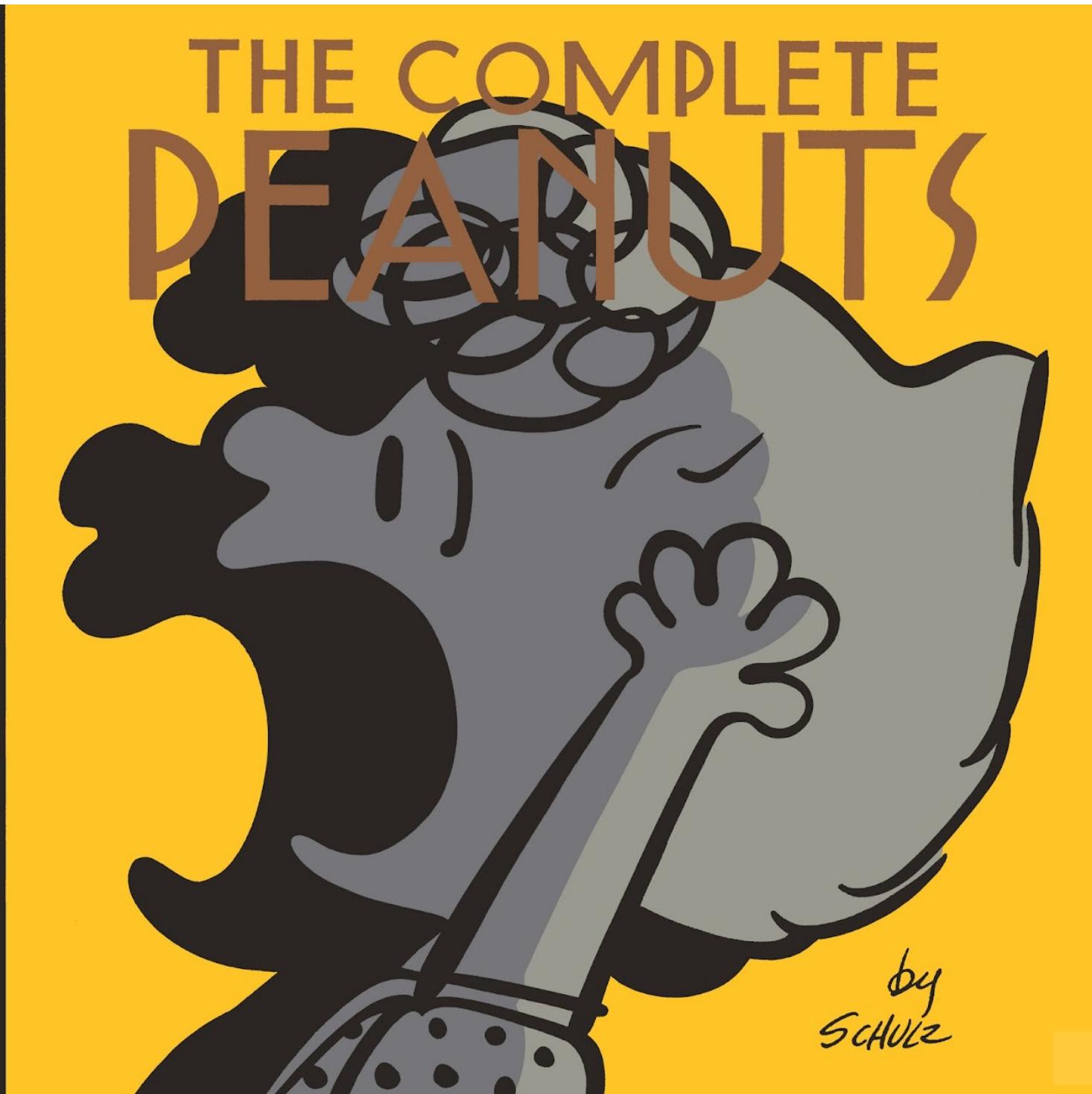
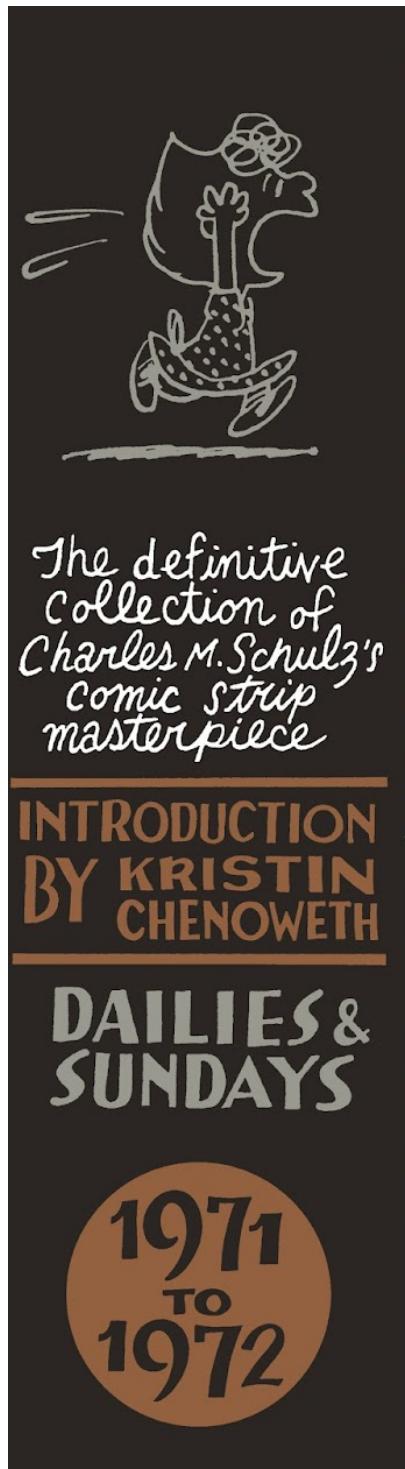
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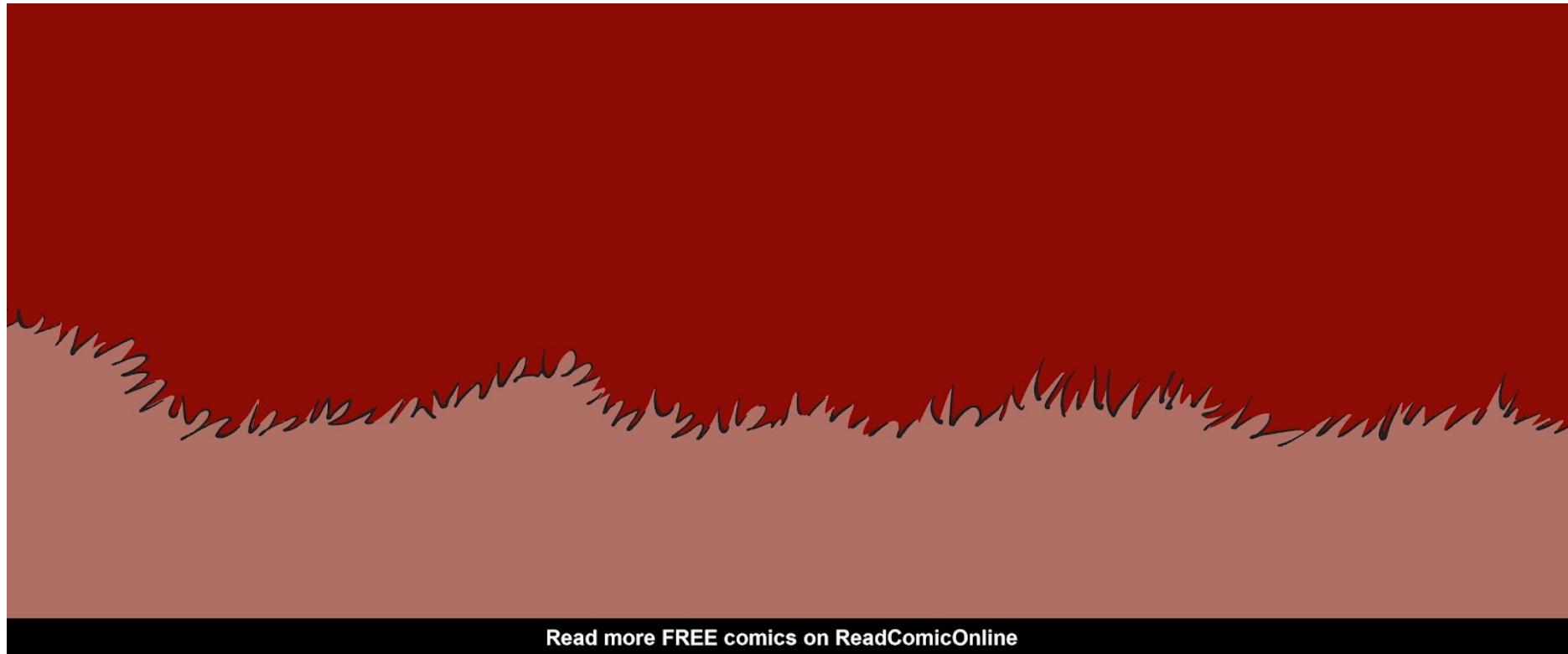
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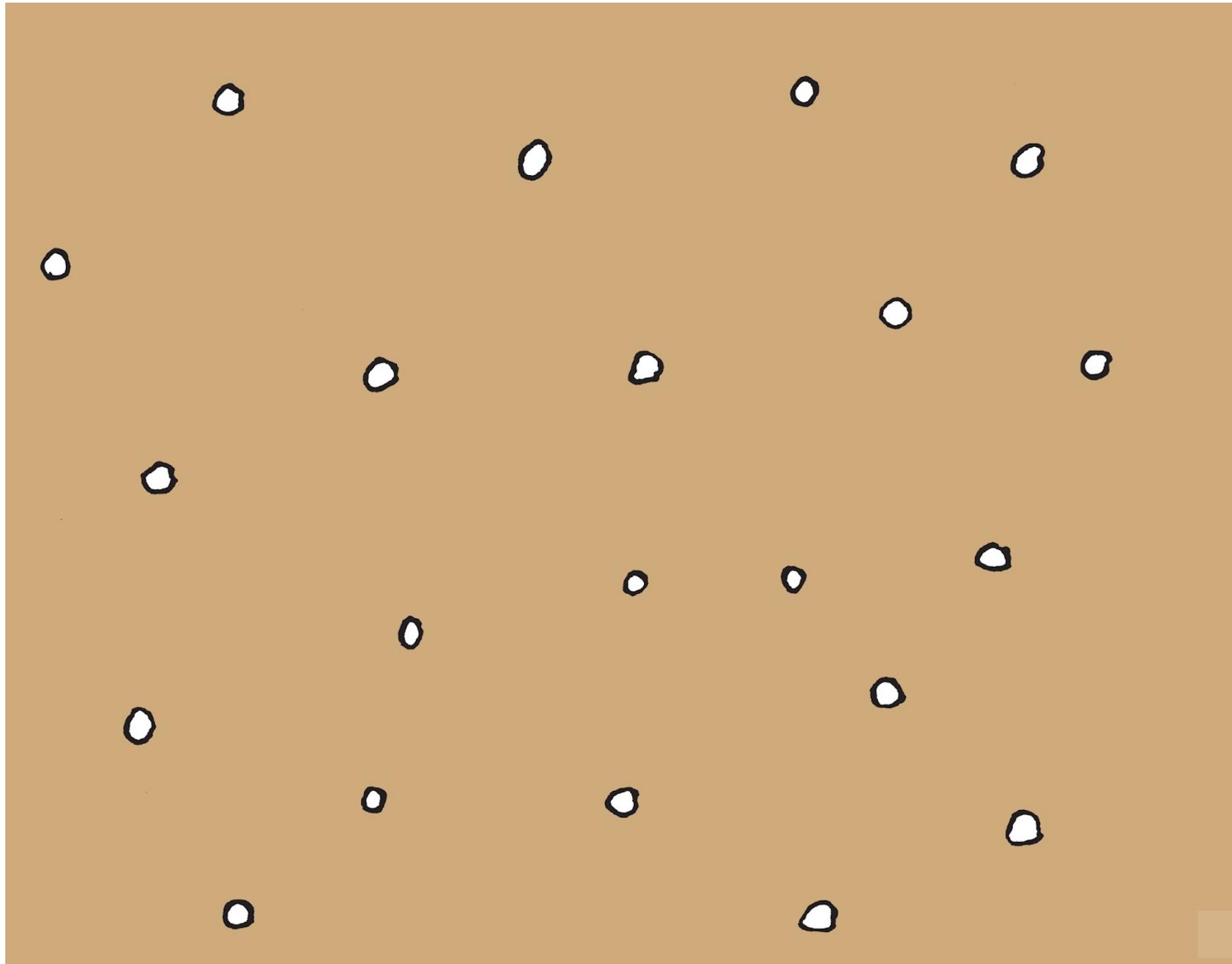
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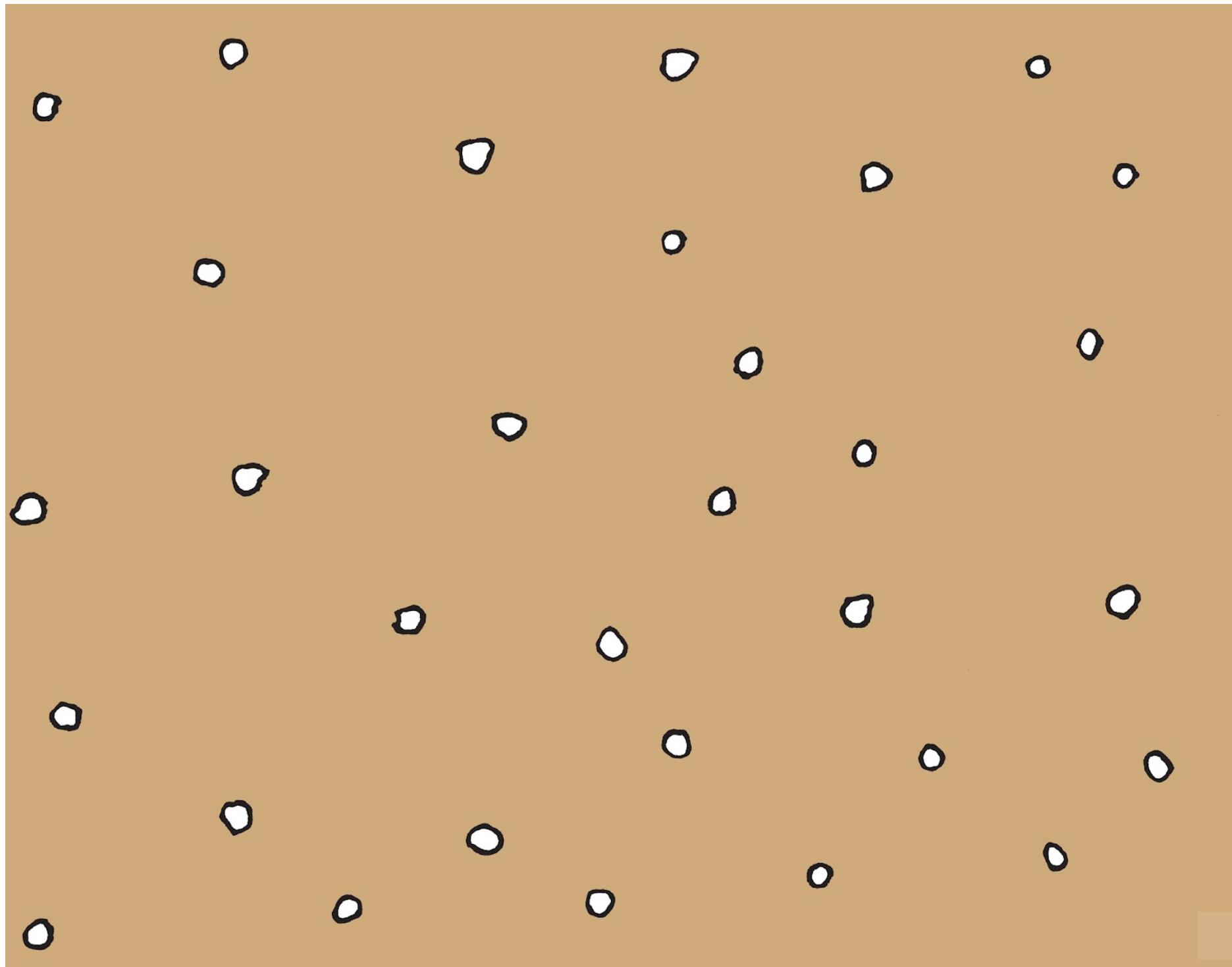
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CHARLES M. SCHULZ

THE COMPLETE PEANUTS

1971 TO 1972



"LET'S GET BACK TO THOSE CHILDHOOD PROBLEMS.."

FANTAGRAPHICS BOOKS



Charles M. Schulz at his drawing board at 1 Snoopy Place, circa 1975. Courtesy of the Schulz Family.







FOREWORD by KRISTIN CHENOWETH

The pint-sized (four feet eleven inches) dynamo Kristin Chenoweth swept the Tony, Drama Desk and Outer Critics Circle Awards with her turbocharged portrayal of Sally Brown in the 1998-1999 revival of the musical You're a Good Man, Charlie Brown. (The notoriously hard to please drama critic John Simon called her performance "perfection.")

Since then she has split her exploding career among the roles of recording artist (two solo CDs), film and television actress (The West Wing, Pushing Daisies), and stage actress, including a Tony-nominated run as the original Glinda in Wicked—but she maintains a special fondness for her role as Charlie Brown's little sister.

Ms. Chenoweth took time out from her busy schedule

to answer questions about You're a Good Man, Charlie Brown, Peanuts, and Charles Schulz.

(To see her perform Sally's signature song "My New Philosophy" go to YouTube and search, using the words "Chenoweth" and "Philosophy." The soundtrack album is also available.)

How did you get the role of Sally in You're a Good Man, Charlie Brown?

I had been offered a role in *Annie Get Your Gun* with Bernadette Peters. I then got the appointment to audition for *Charlie Brown*. The director, Michael Mayer, cast me and the rest is history.

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Did you read Peanuts as a child or young girl, and did you feel any special kinship to Sally?

I was lucky to play Sally because she was my favorite character. I was a little sister myself, so I could relate to being the youngest. I also thought she was the funniest because she had the most adult sense of humor, which, coming out of that little body, is pretty funny.

The consensus was certainly that your Sally pretty much stole the show in that version of the play.

Sally could not have been a breakthrough character without the rest of the characters being so strong. Her relationship with Snoopy was especially important. We can thank Charles Schulz for all of that. I also adored the Sally wig that Paul Huntley made. She had these crazy loose curls that unraveled when she did!

Even though they were introduced as babies in the early days of the strip, characters like Schroeder, Lucy and Linus all quickly “grew up” to the point where they were implicitly close in age to the “older” characters (Linus doesn’t act any younger than Charlie Brown, for instance); Sally is unique — at least until Rerun came along — in that she remained younger (both smaller and in terms of her personality) than the rest. How did this affect your portrayal of Sally?

Because I was a little sister myself and I was much smaller than everybody else, I knew exactly how she felt. Trying to keep up with the big kids, but falling short and being frustrated about it. That’s what made her so fun to play. Her frustration about it. It’s funny that the person she most related to was the dog.

Can you draw any lines or comparisons between Sally and other characters you’ve played, such as Cunegonde (in Candide) or Glinda? Is there a “type” of character you’re attracted to or are being cast as?



I’ve been lucky enough in my career, to not necessarily be type cast. I find it lucky that I get to play Lily in the movie musical *Annie*, then turn around and play Marian in *The Music Man*. All the characters I’ve chosen to play in film, television, and theatre are very different.

That’s true. We thought you might specialize in extroverts, but Marian the Librarian sinks that theory. Do you think, based on the strips (and the show), Schulz had a good insight into girls and women?

Yes! I also loved his sophisticated sense of humor.

What does Sally see in Linus, do you think? How hurt is she at his rejection? (Actually, of all the Peanuts characters suffering from unrequited love, she seems to take it the most

in stride — if not outright denial.)

I don't think there's a girl alive who doesn't know the pain of rejection.

Aside from Linus and Snoopy, Sally's most important relationship is obviously with her brother Charlie Brown. How do you, as the person who played Sally, think she sees her brother? She seems to be both solicitous of his (relatively) greater wisdom and dismissive of it, with a combination of irritation and fondness. But maybe that's every younger sibling in a nutshell?

I think that when you're a young sibling you really don't want to believe everything your older siblings say, but deep down you know you should. You also really trust them. When I was a little girl my brother had me put a stick in my mouth and wanted to try to use a whip to get it out... Because I trusted him so much I willingly put the stick in my mouth. My mom caught us just in time to stop the fiasco.

What's your favorite line (or lines) of Sally's from the play?

She comes out very sadly dragging her jump rope. Charlie Brown says, "Sally, what's wrong?" Sally replies, "I was jumping rope. Everything was fine. And then suddenly everything seemed so futile." The adults



in the crowd loved that one.

Is there any other comics or cartoon character you could ever imagine playing?

Betty Boop.

We can totally see that. Did you ever get to meet Charles Schulz?

I never had the fortune of meeting Charles face to face; however, when I was nominated for the Tony, and later when I won, he sent me flowers and told me I was born to play Sally.

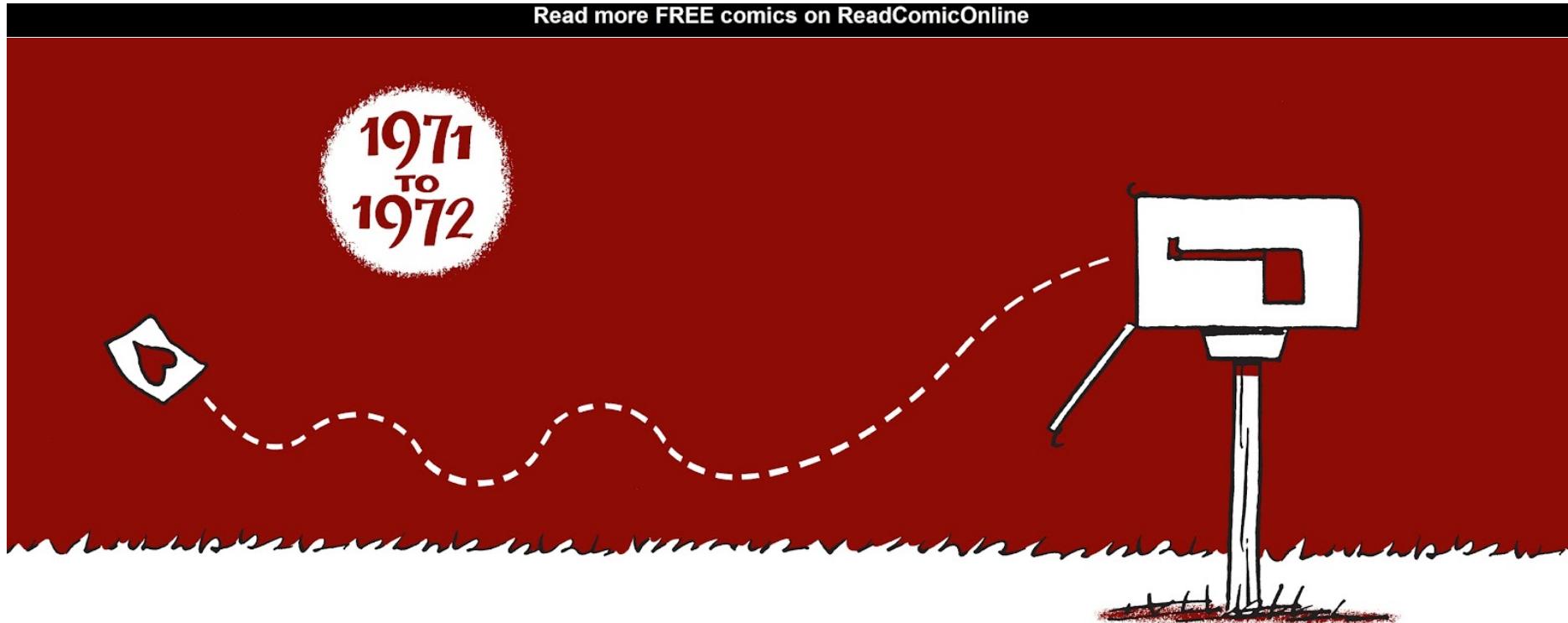
You were one of a few people who sang at Charles Schulz's memorial service. Was that an emotional experience?

Singing at Charles Schulz's memorial was incredibly emotional because an American treasure had passed away. Seeing people like Billie Jean King was amazing. Charles Schulz would've been pleased.

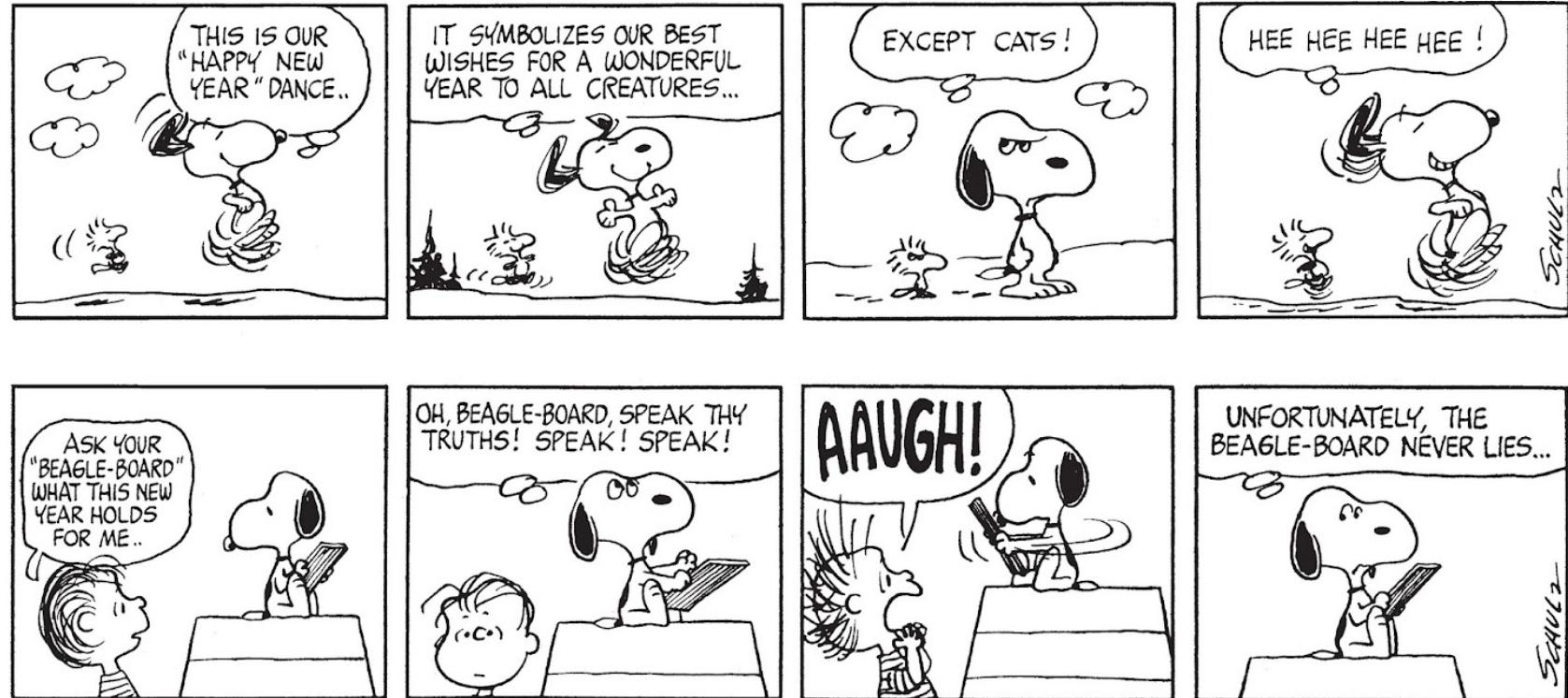
How do you place Peanuts in your own history, both personal and in terms of your career?

Peanuts will always remain special to me. Doing Charlie Brown on Broadway was one of the happiest times of my life.

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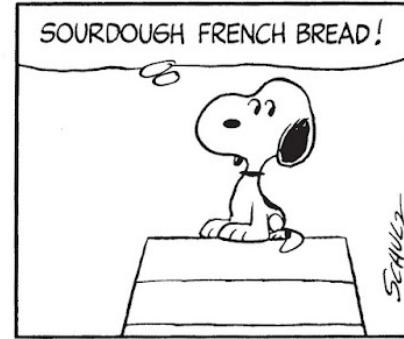
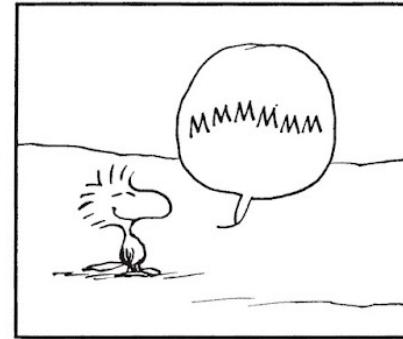


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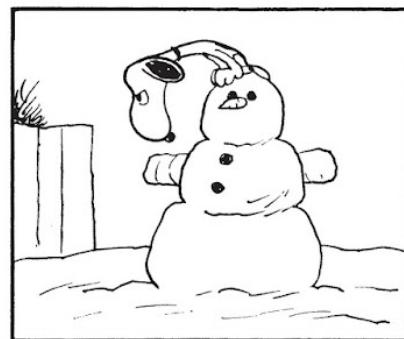
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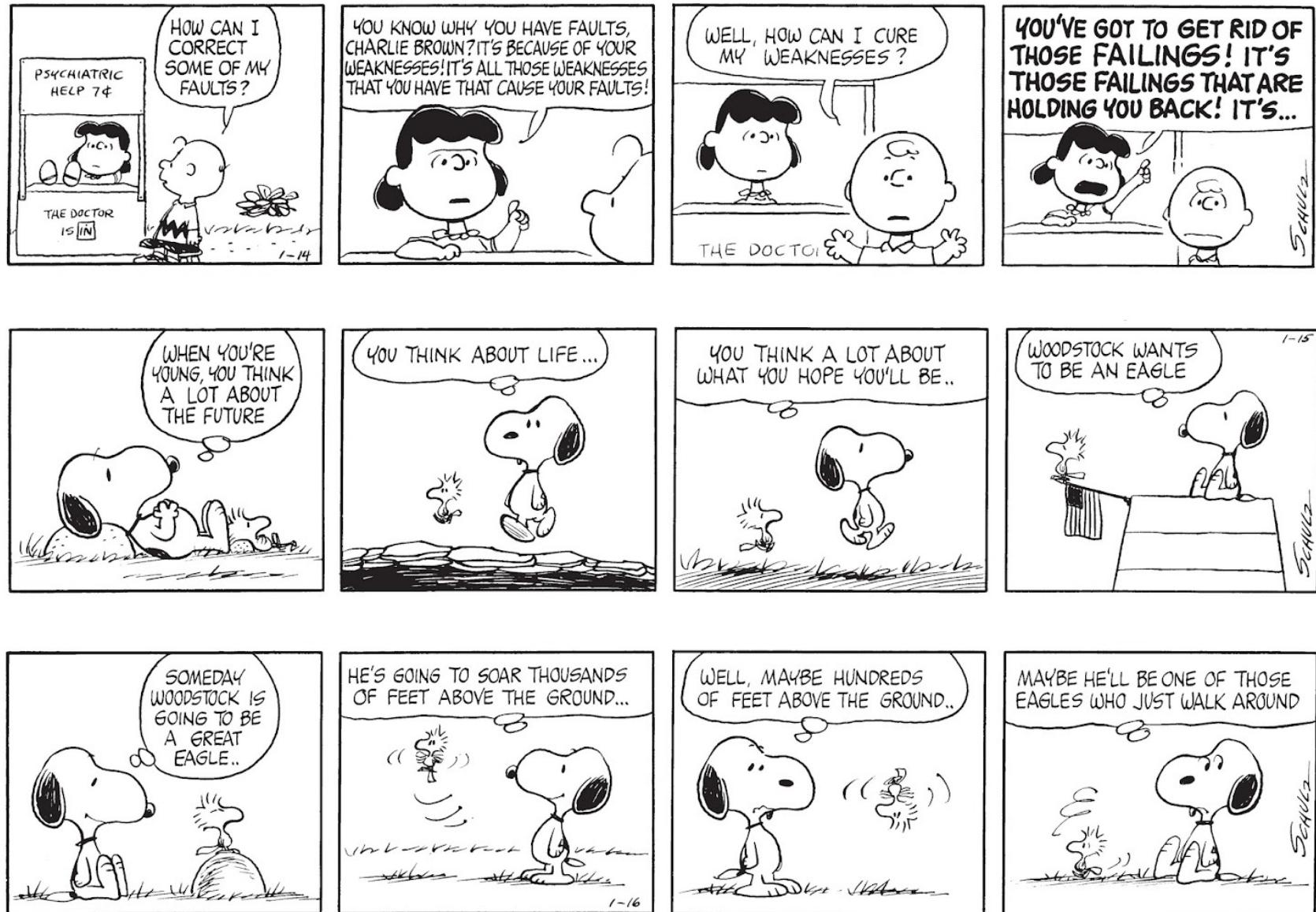
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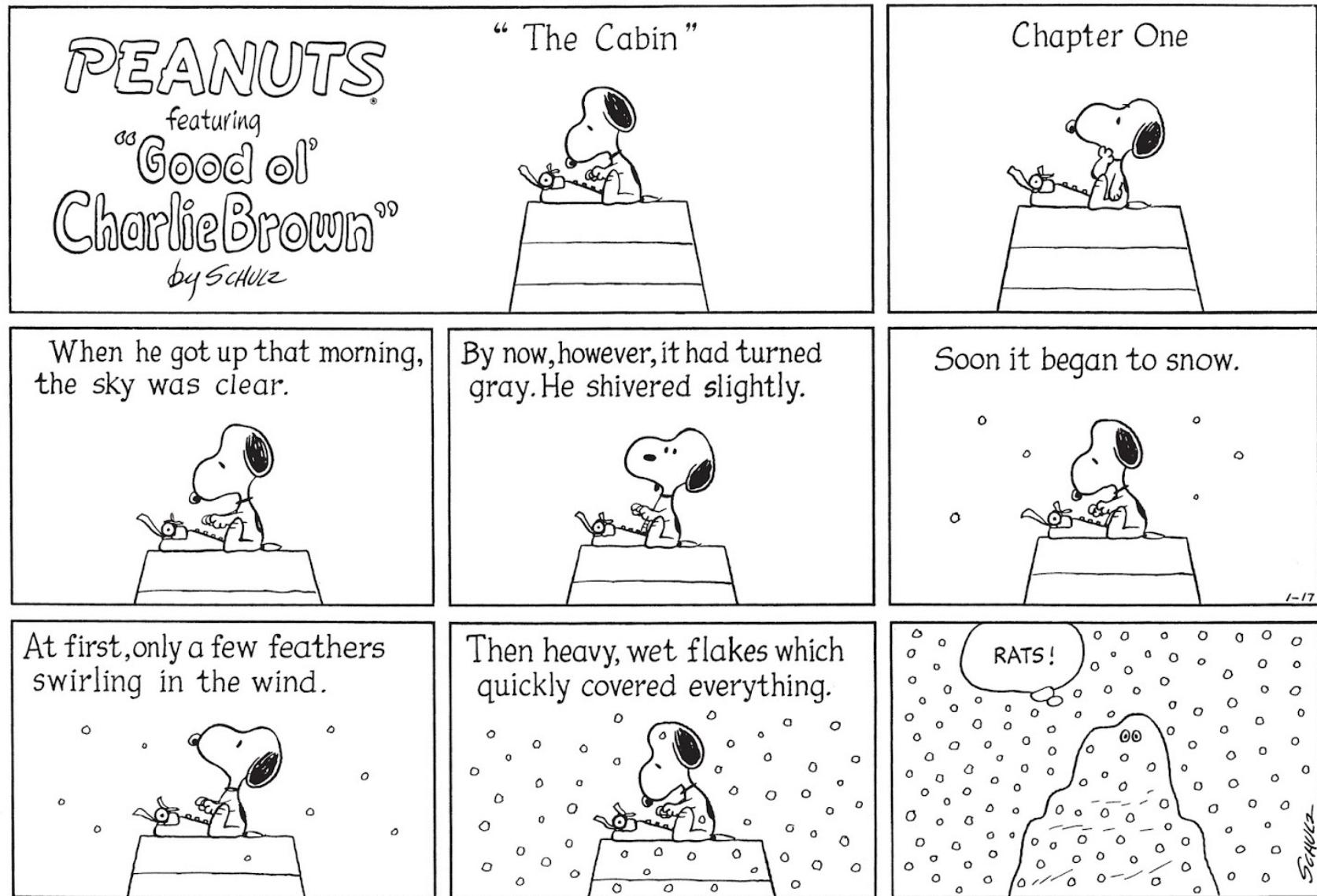
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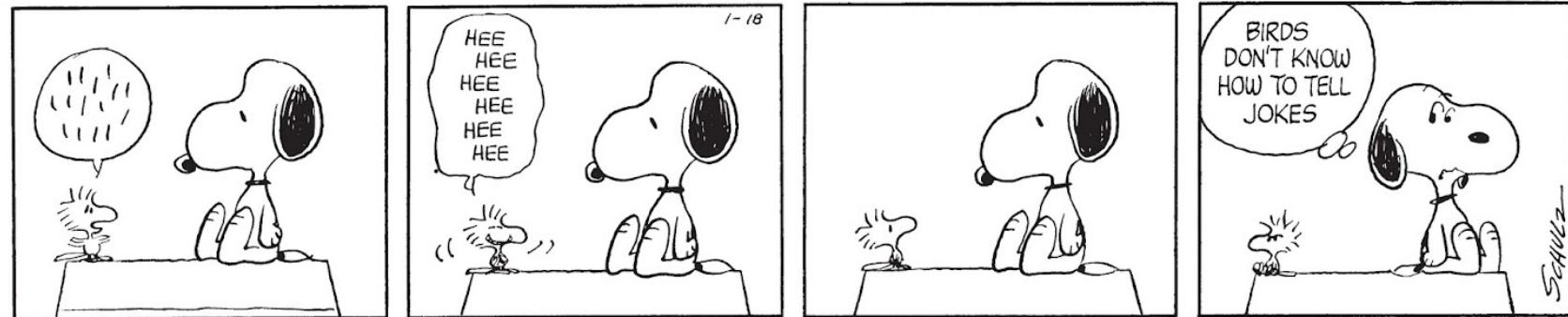
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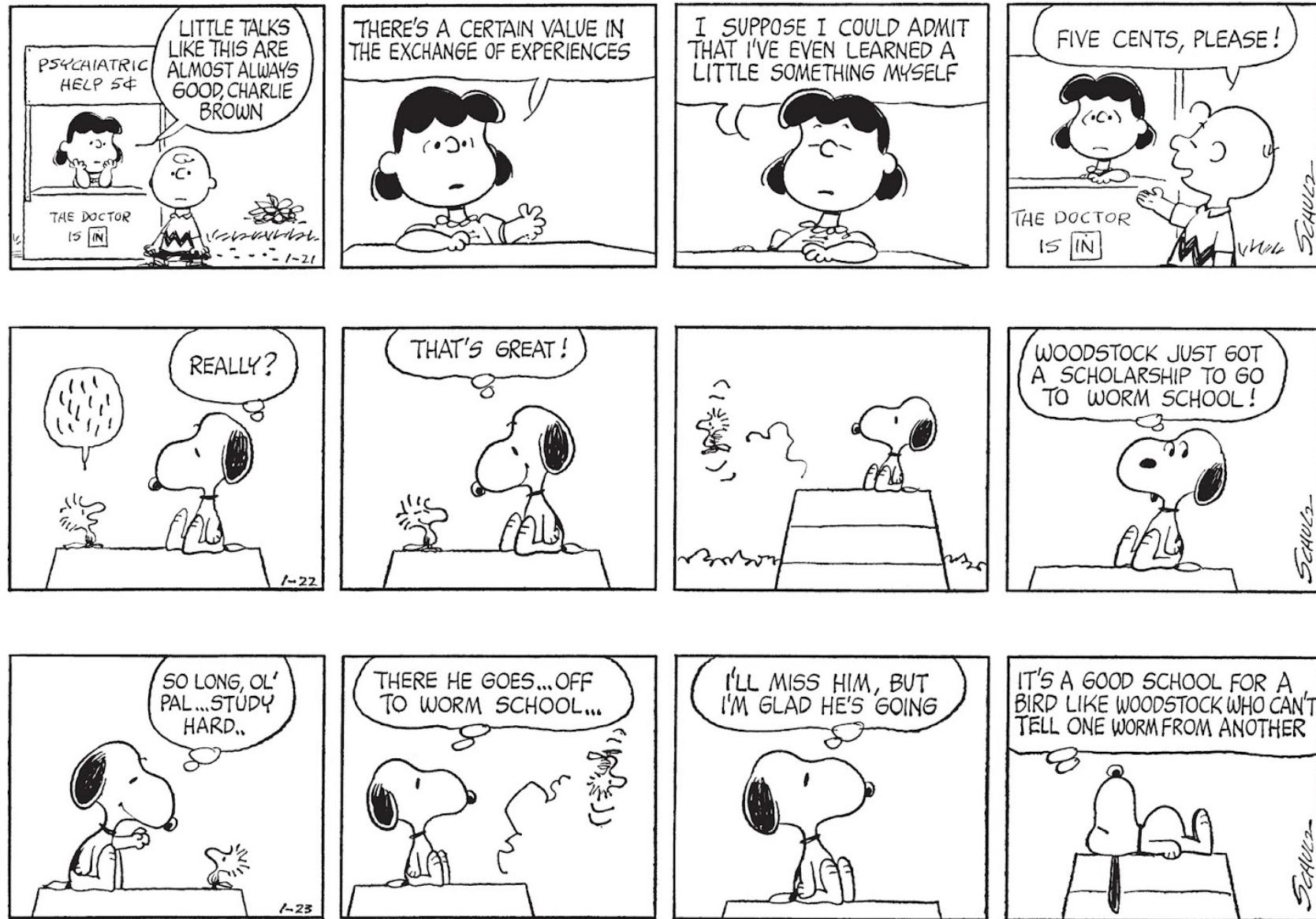
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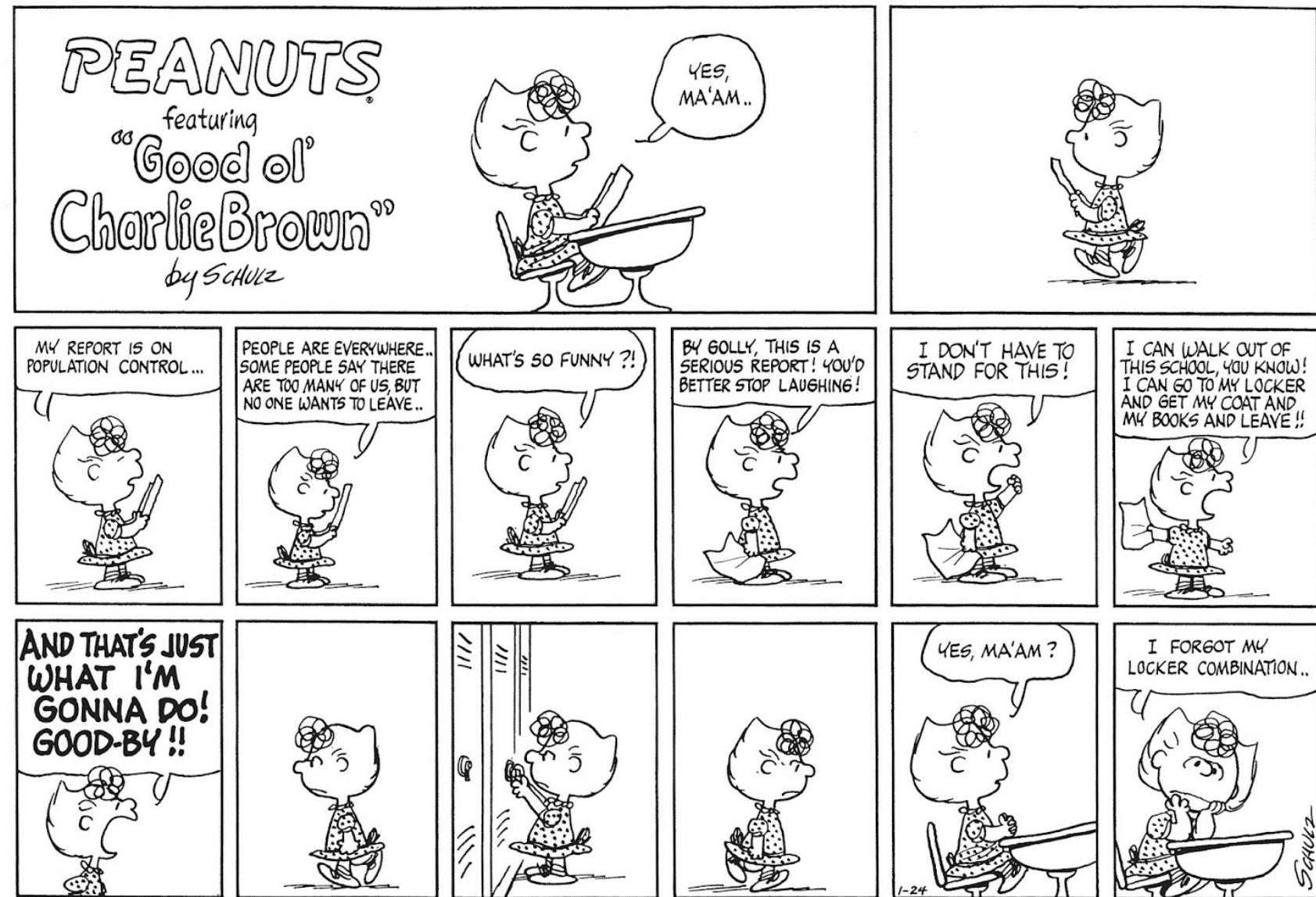
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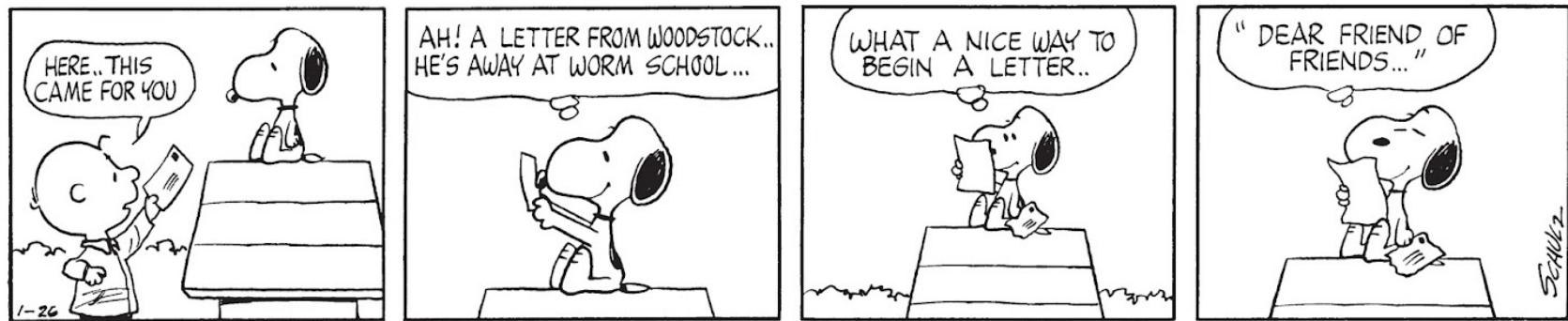
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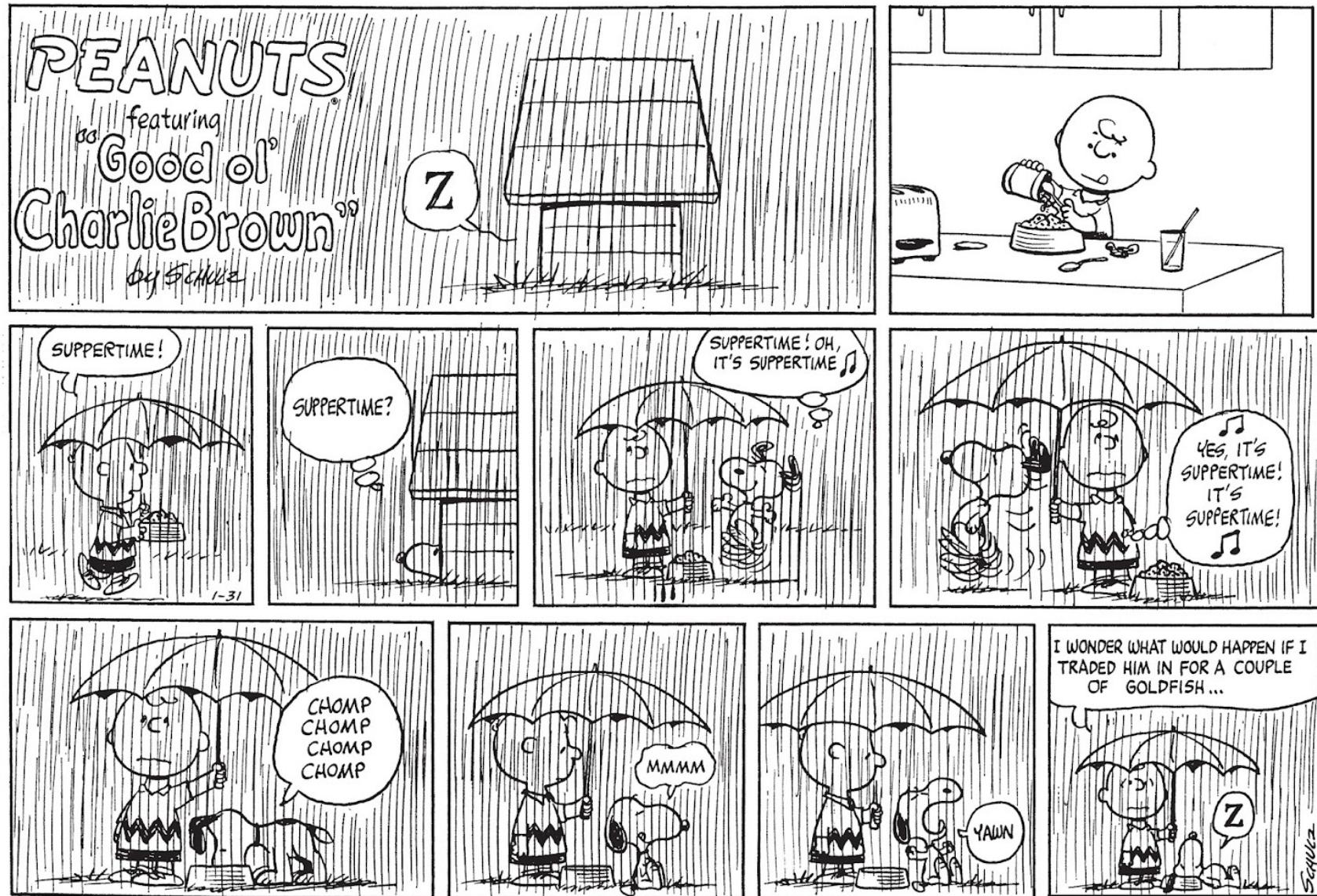
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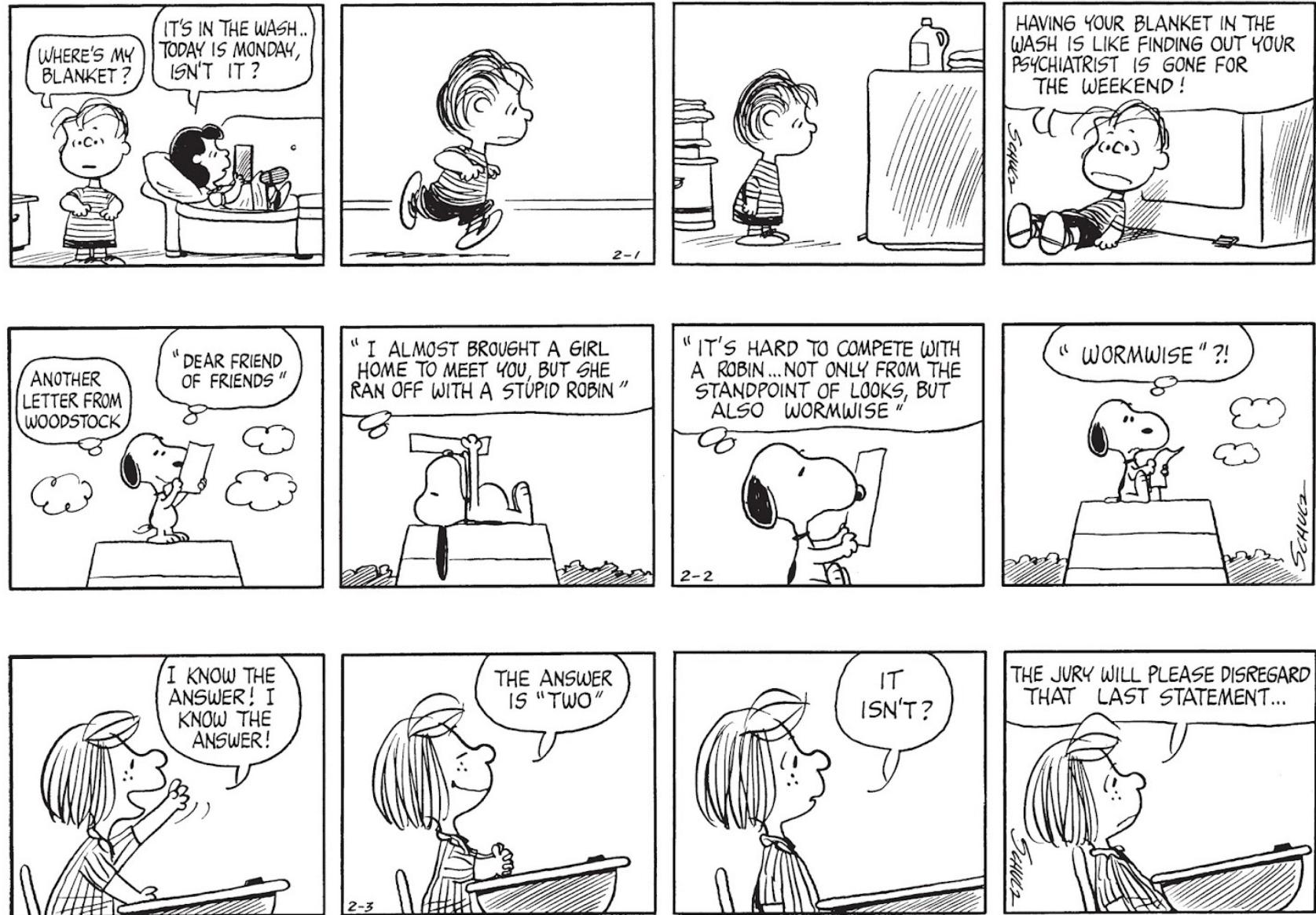
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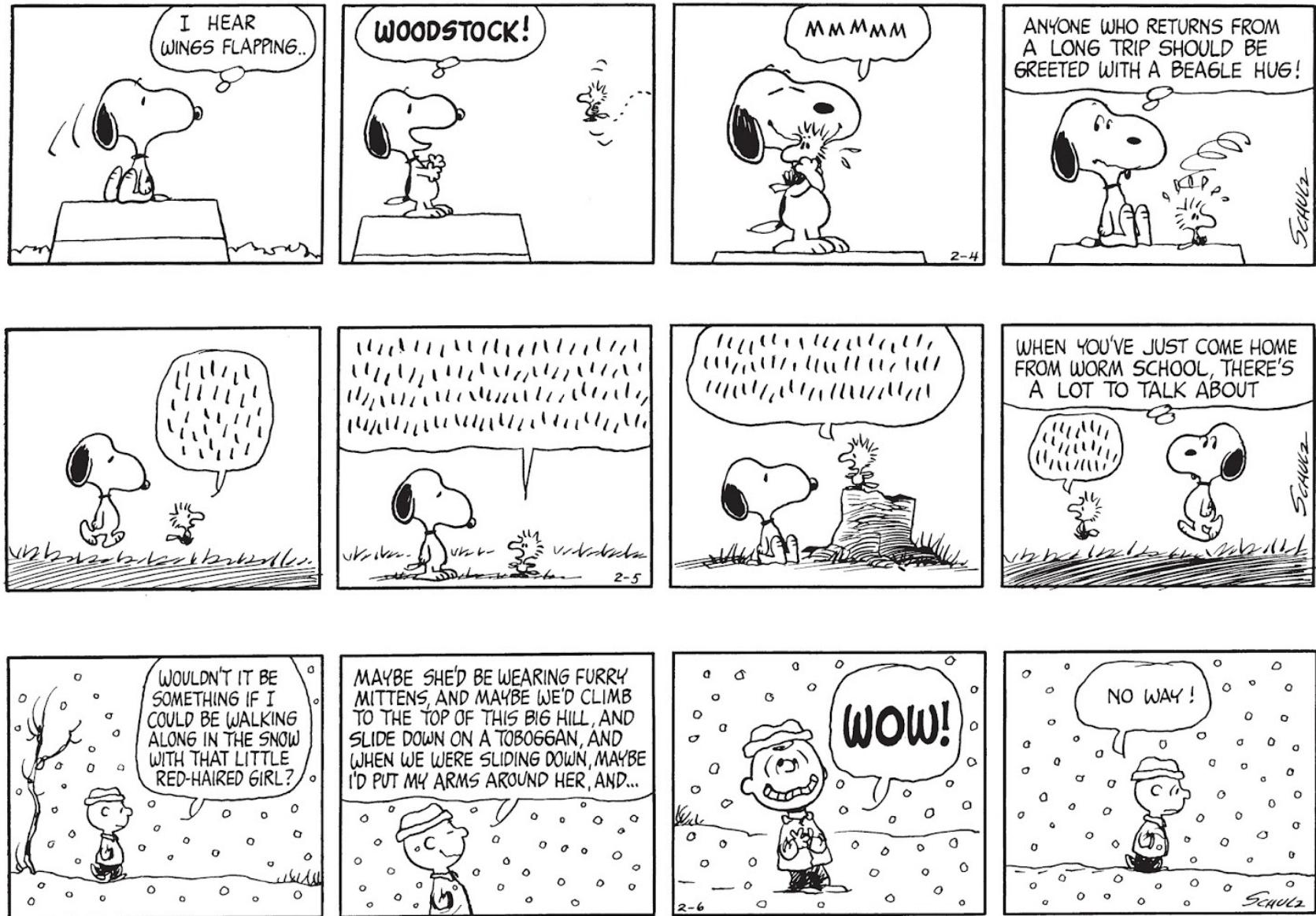
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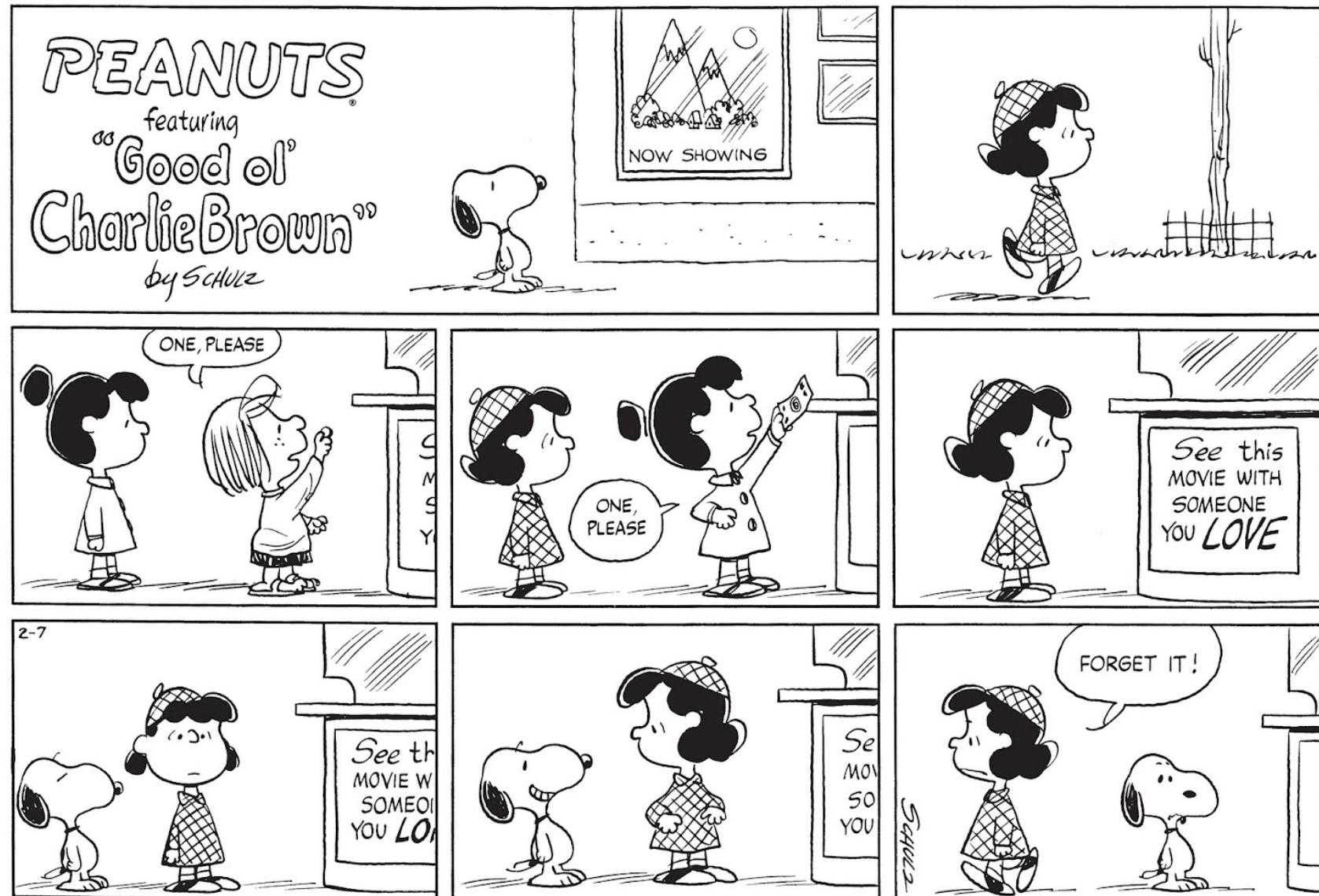
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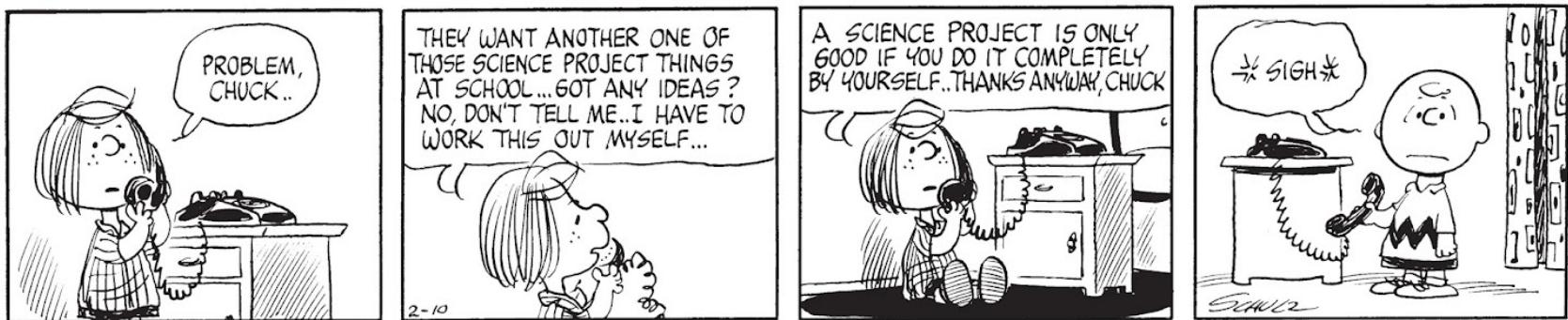
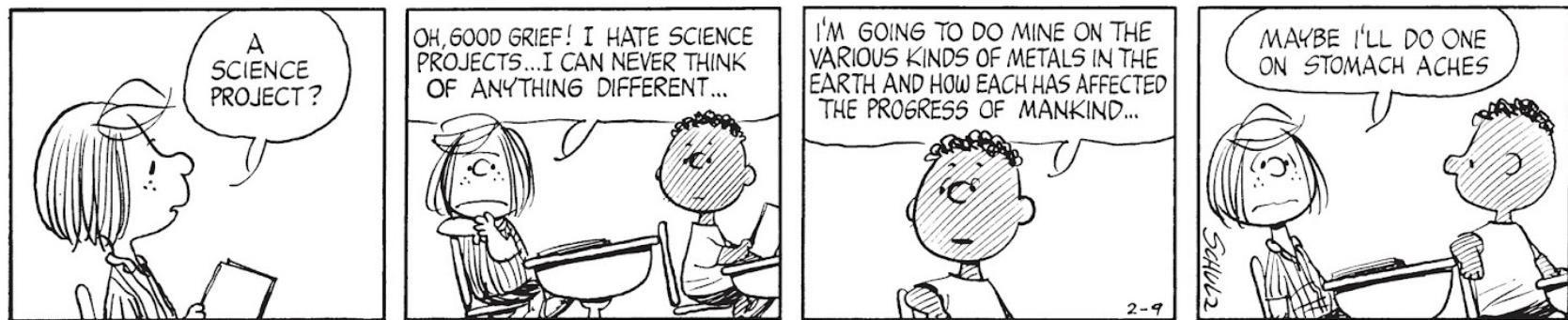
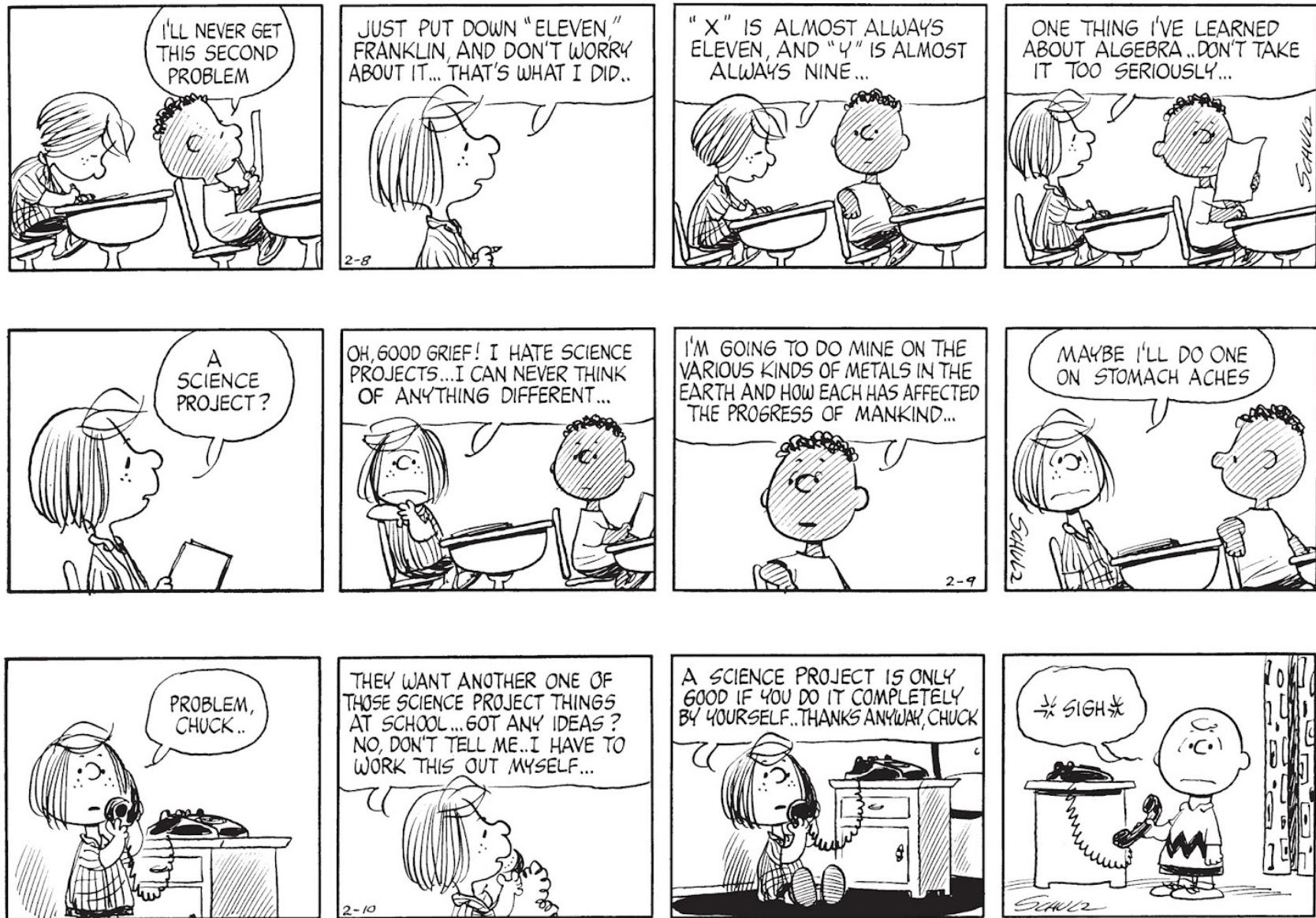
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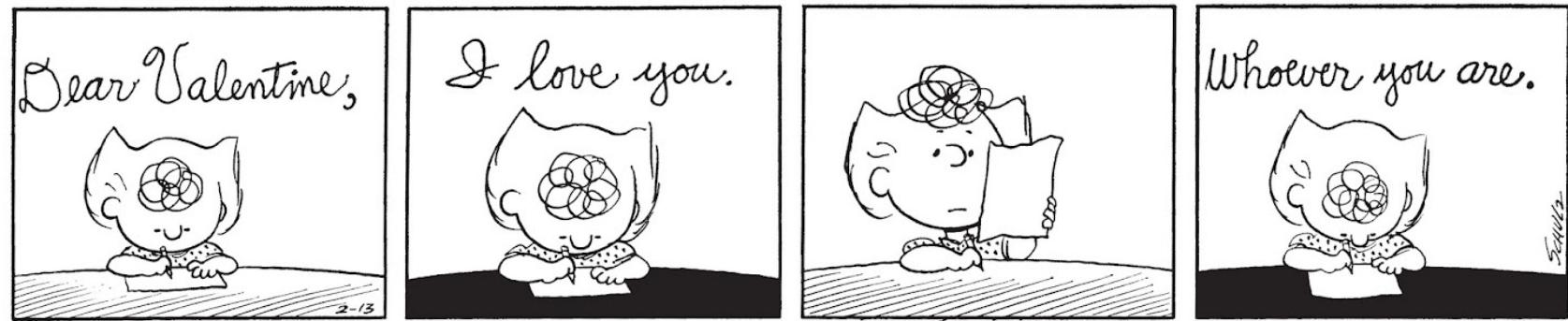
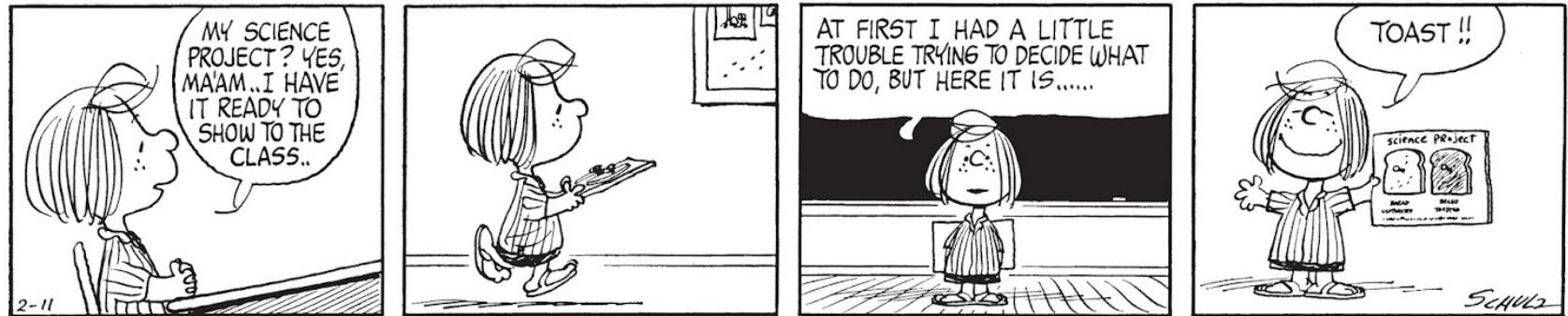
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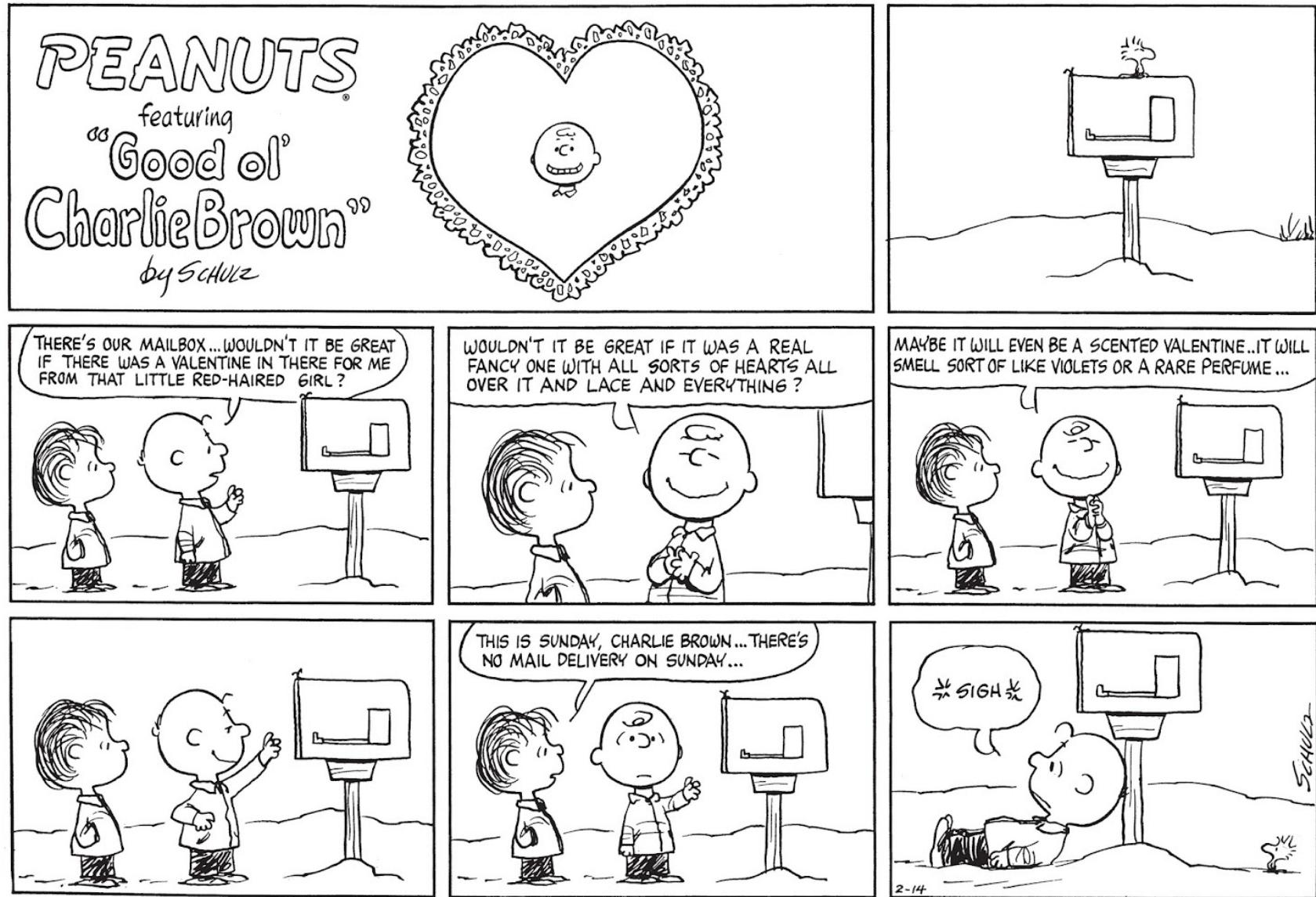
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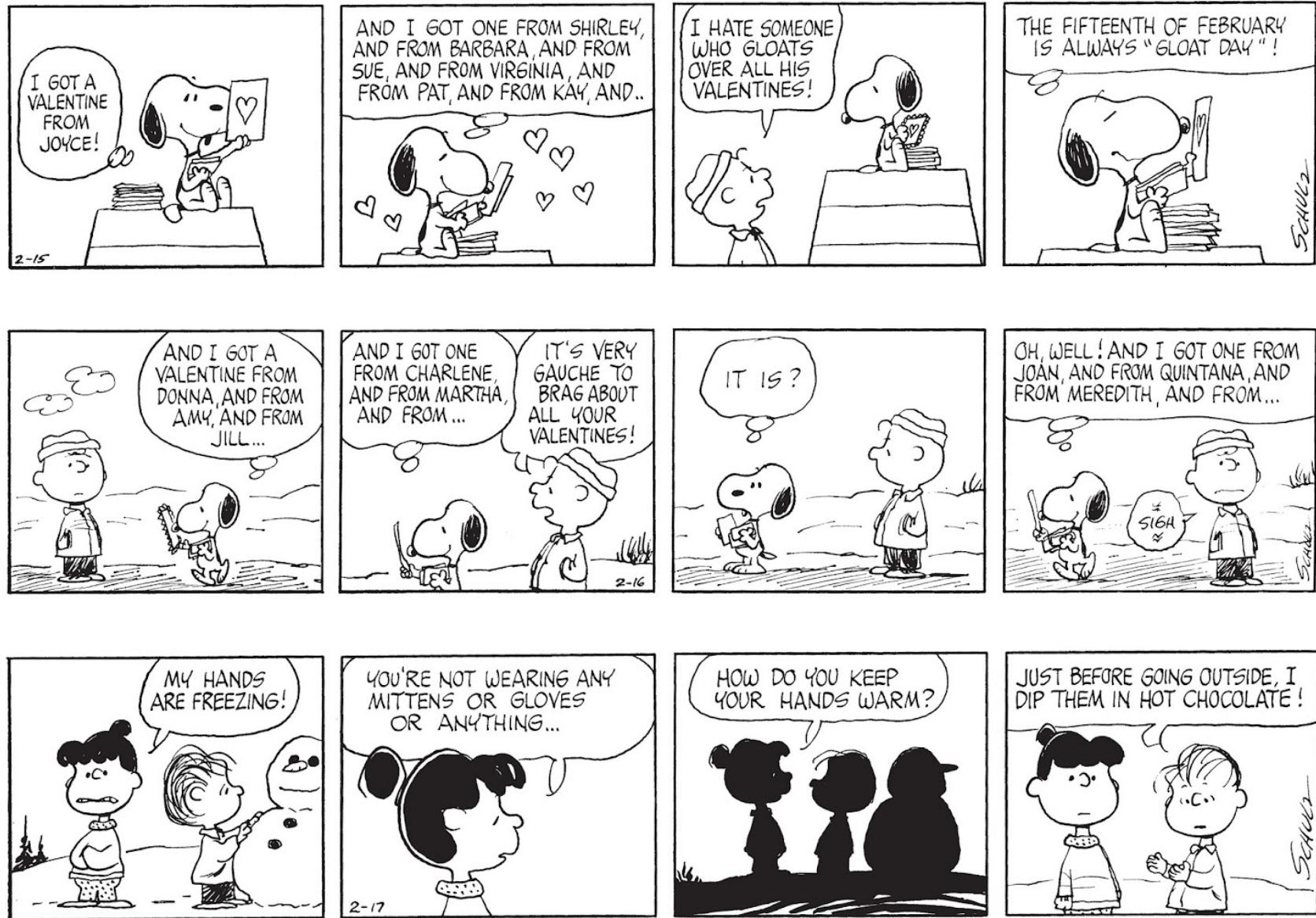
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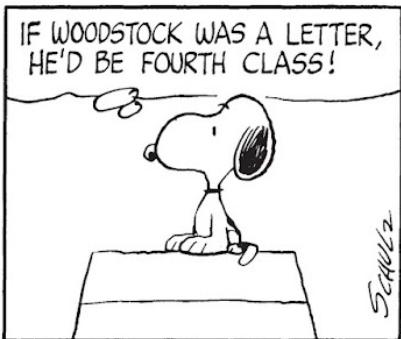
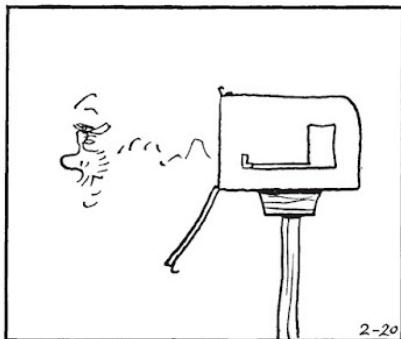
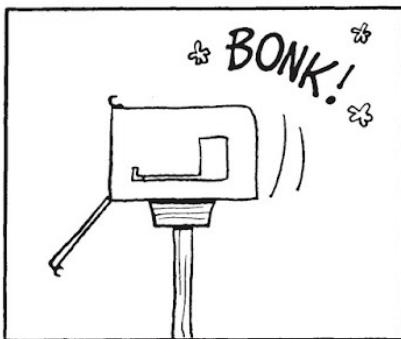
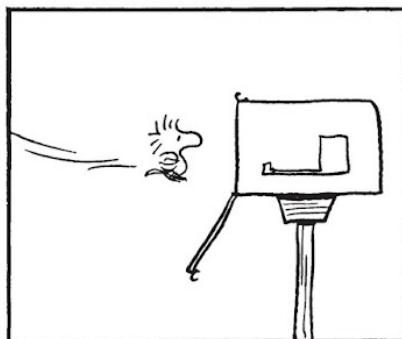
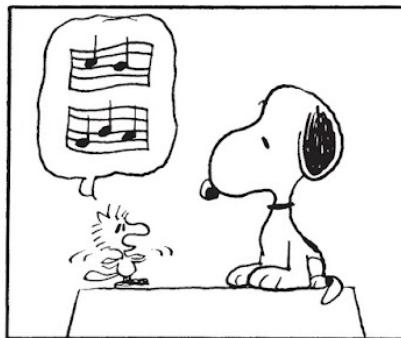
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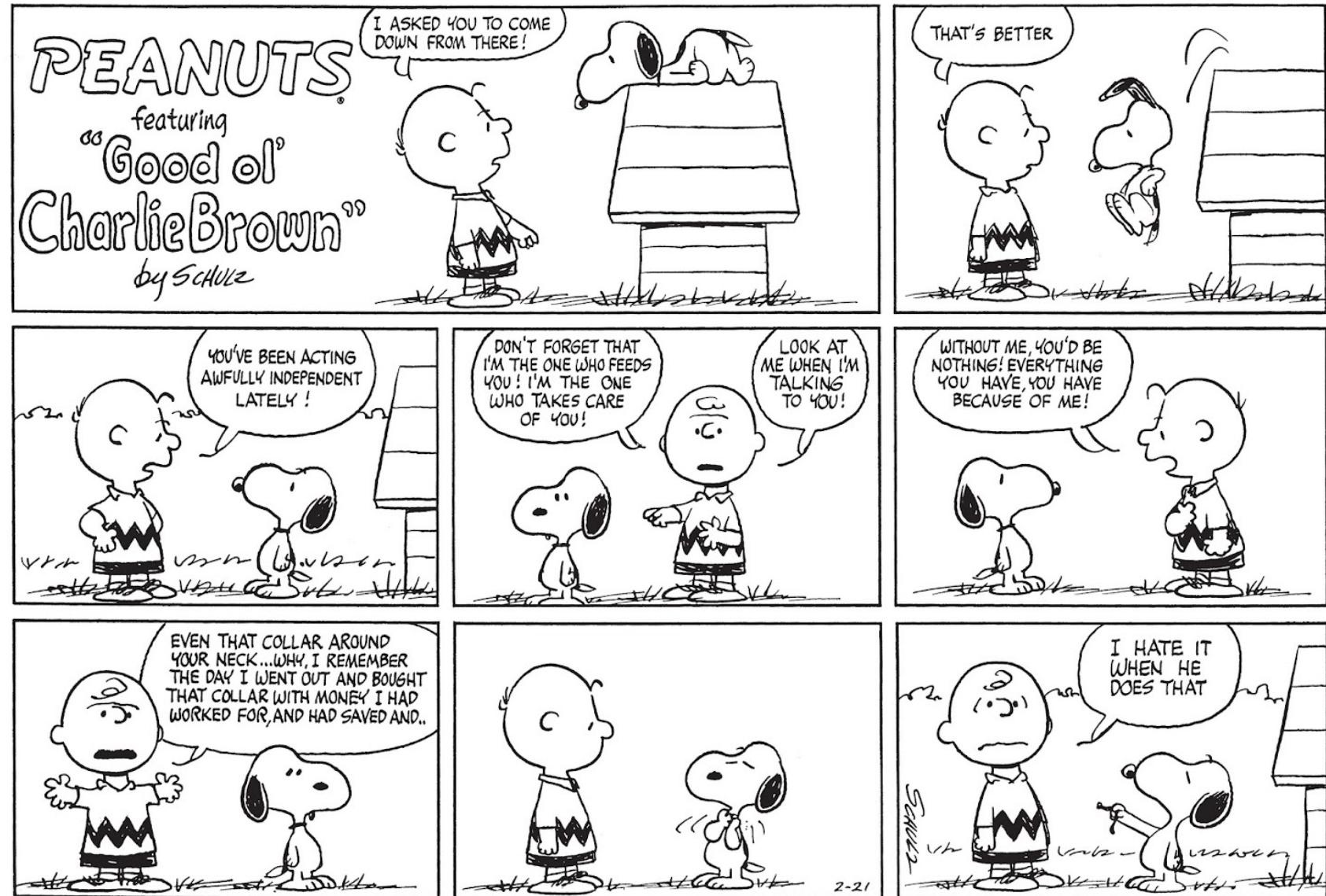


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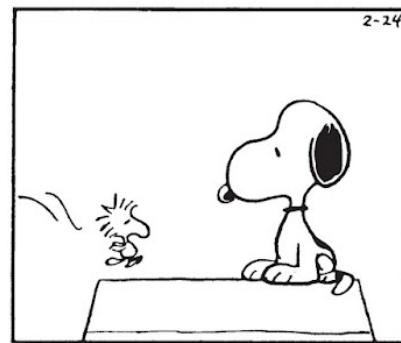
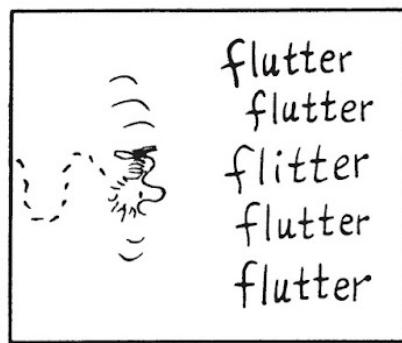
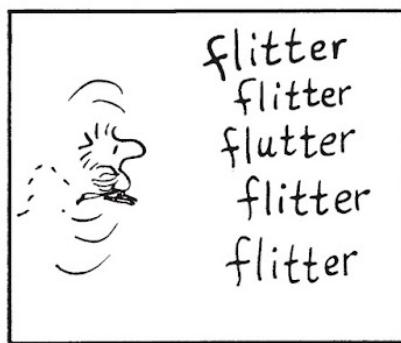
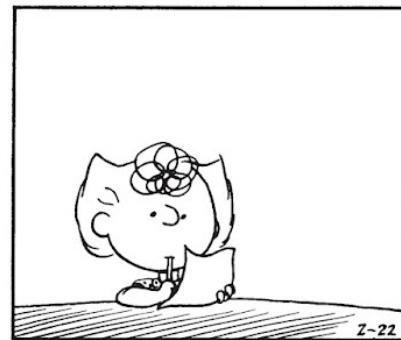






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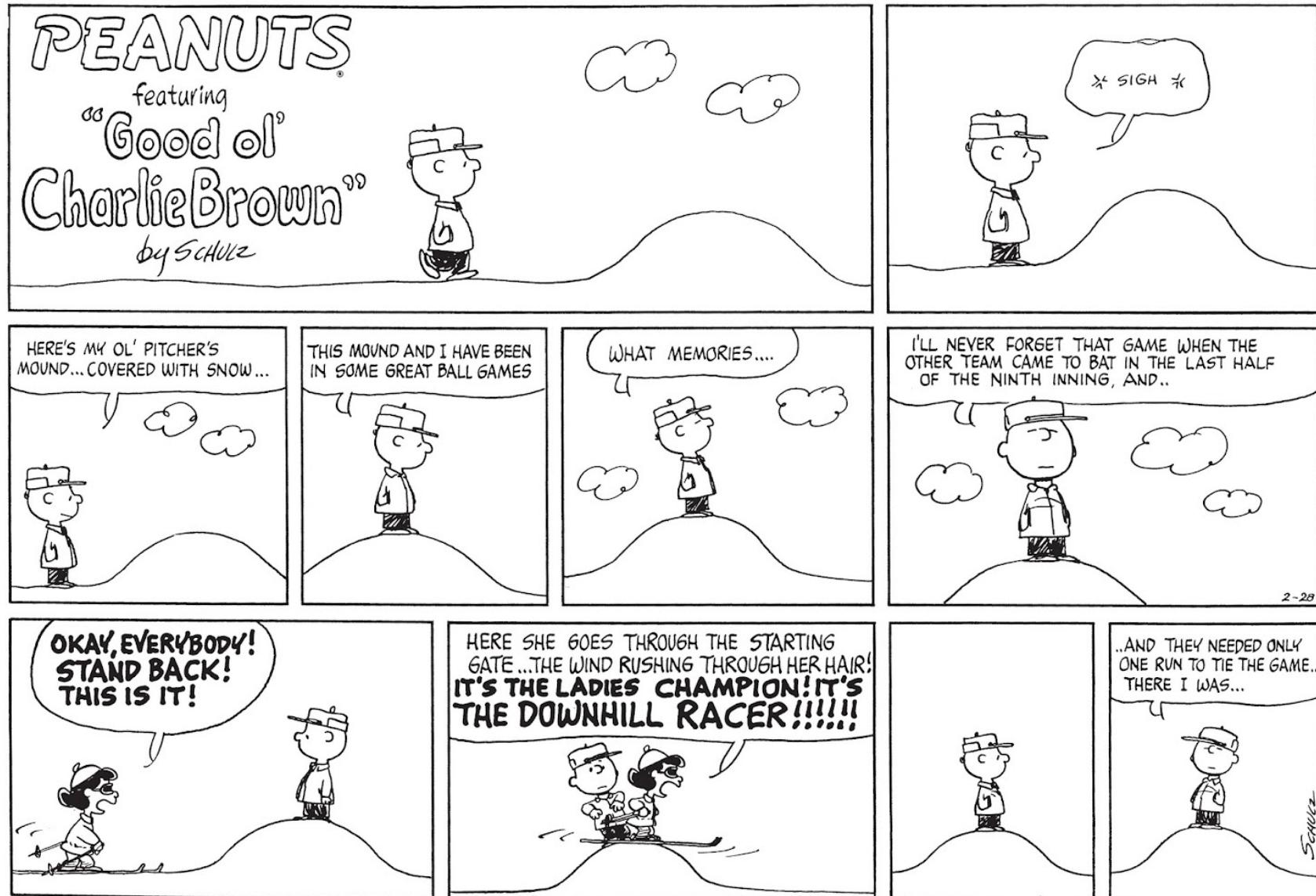
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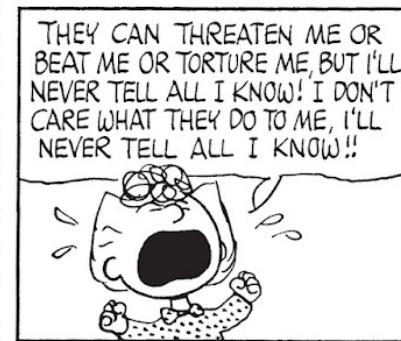
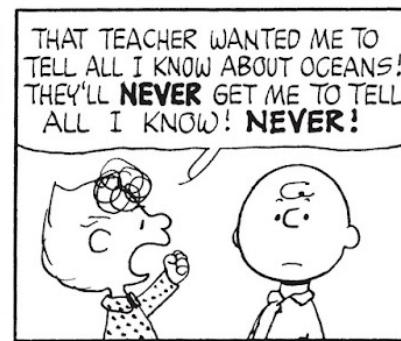
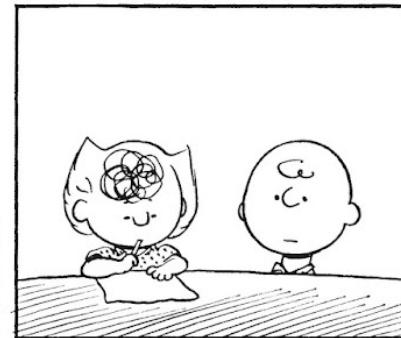
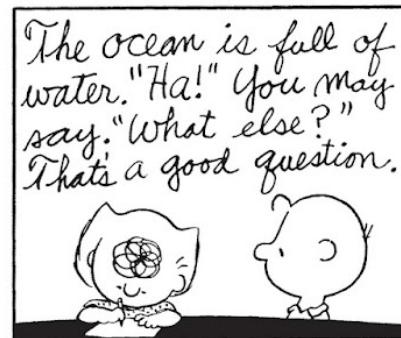
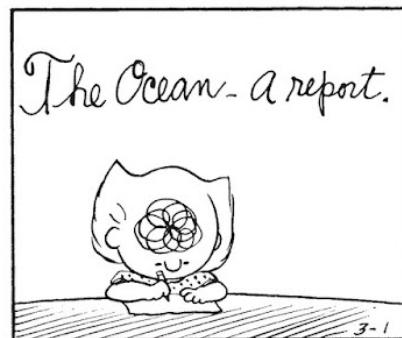
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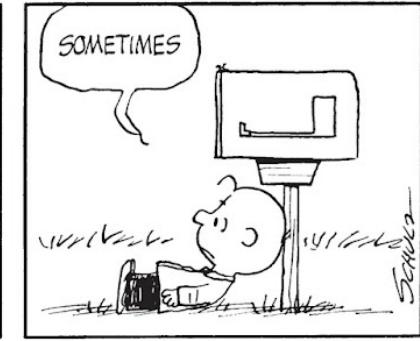
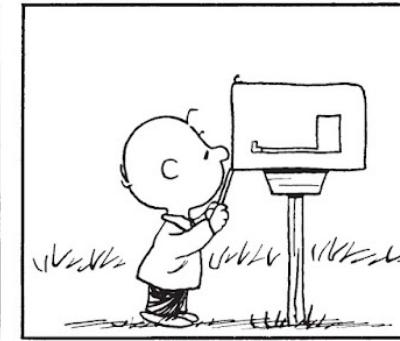
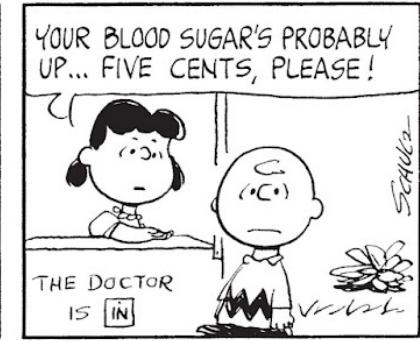
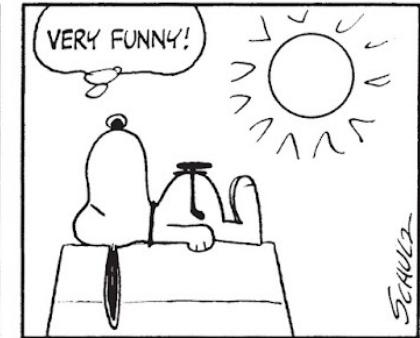
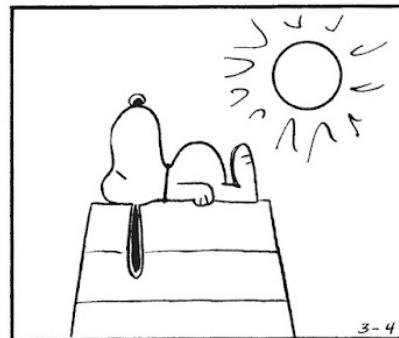
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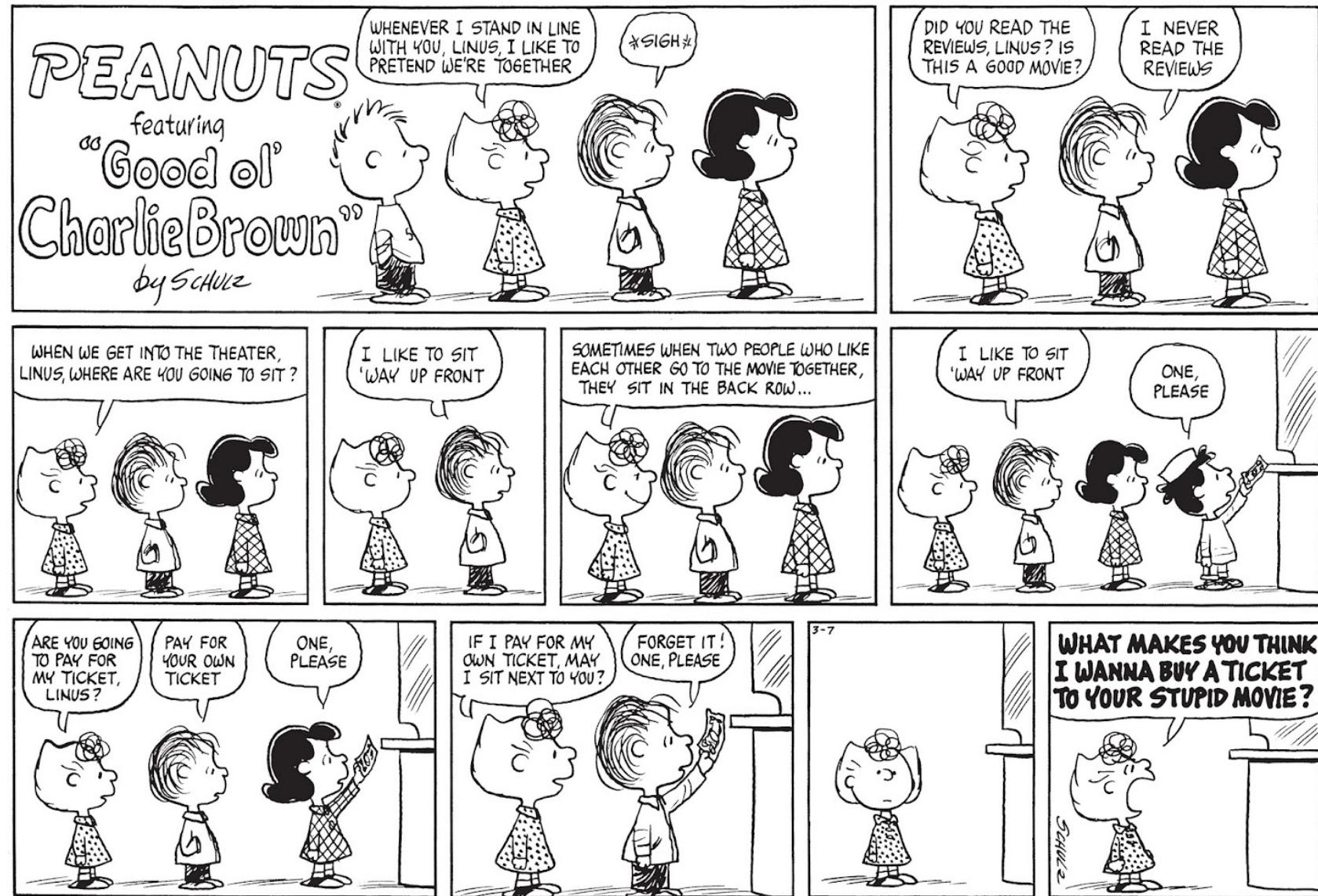


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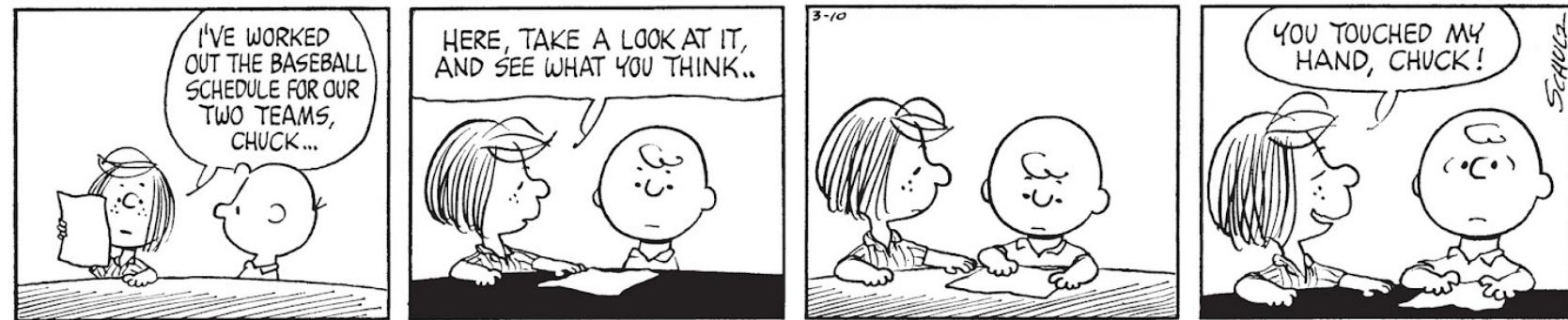






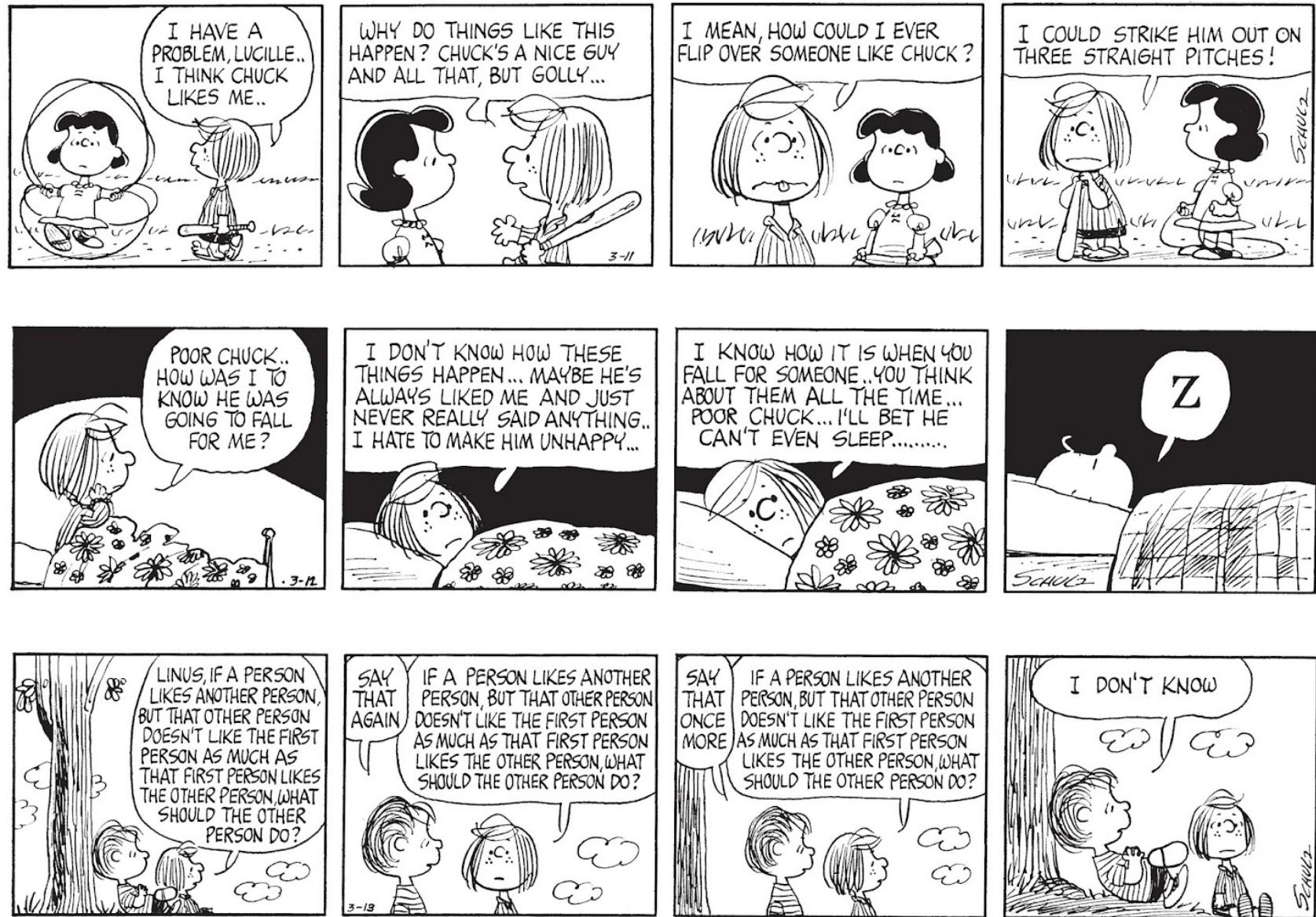
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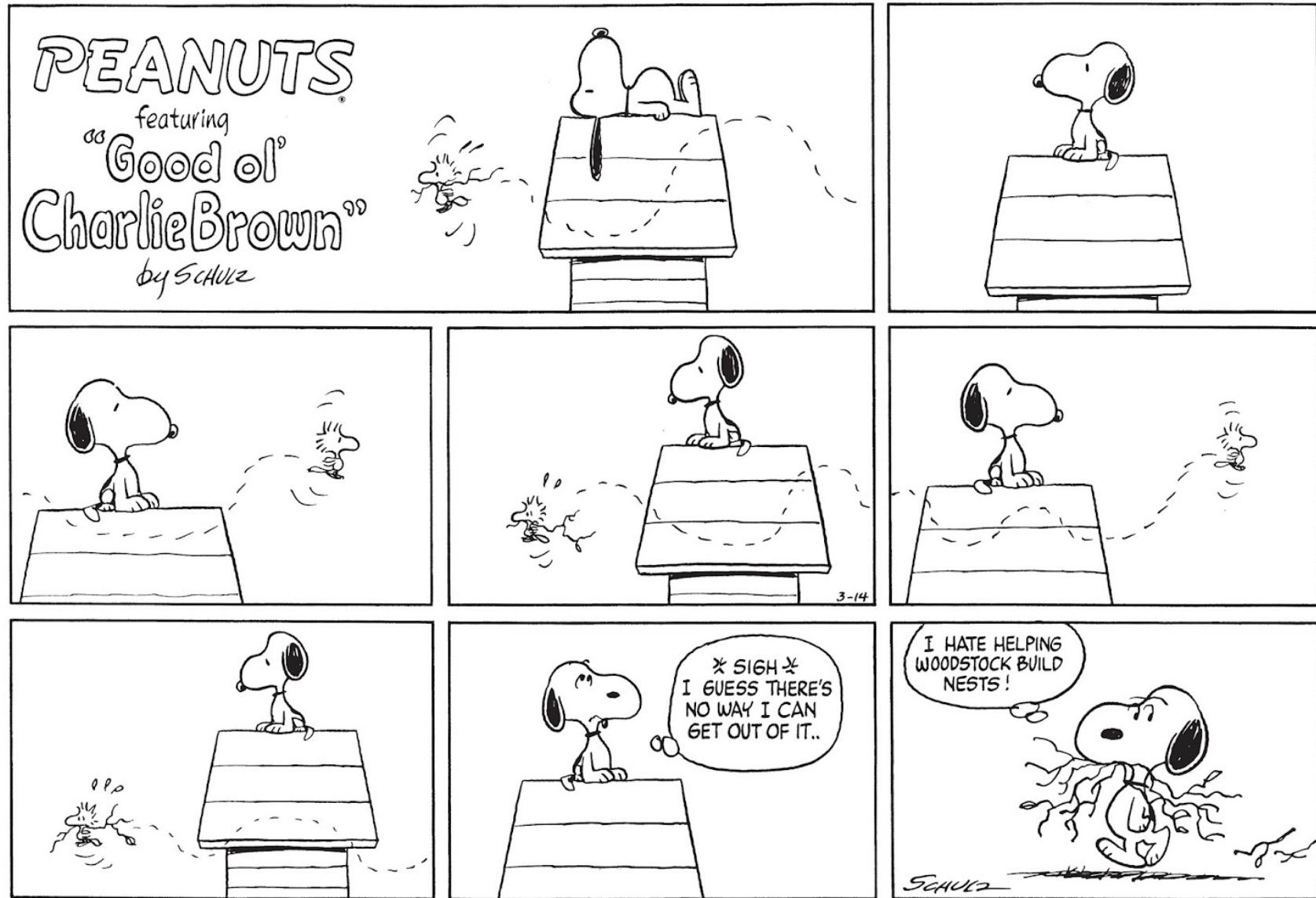
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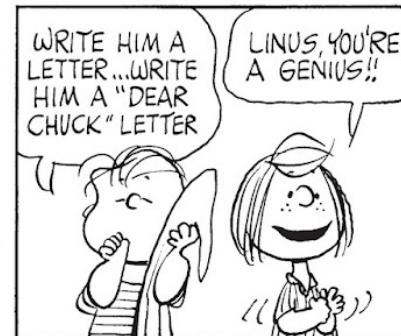
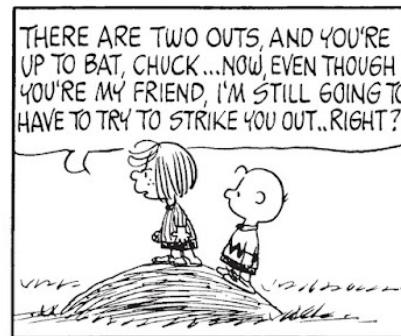
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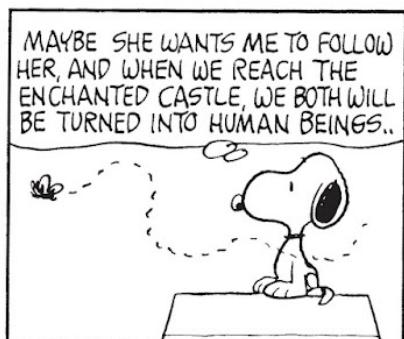
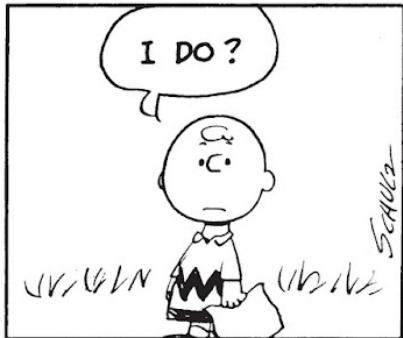
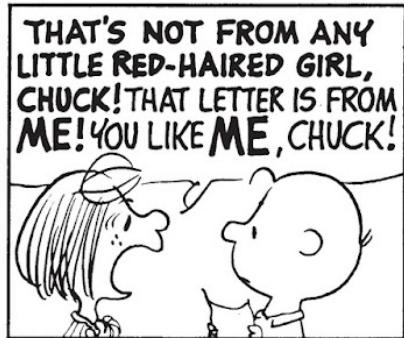
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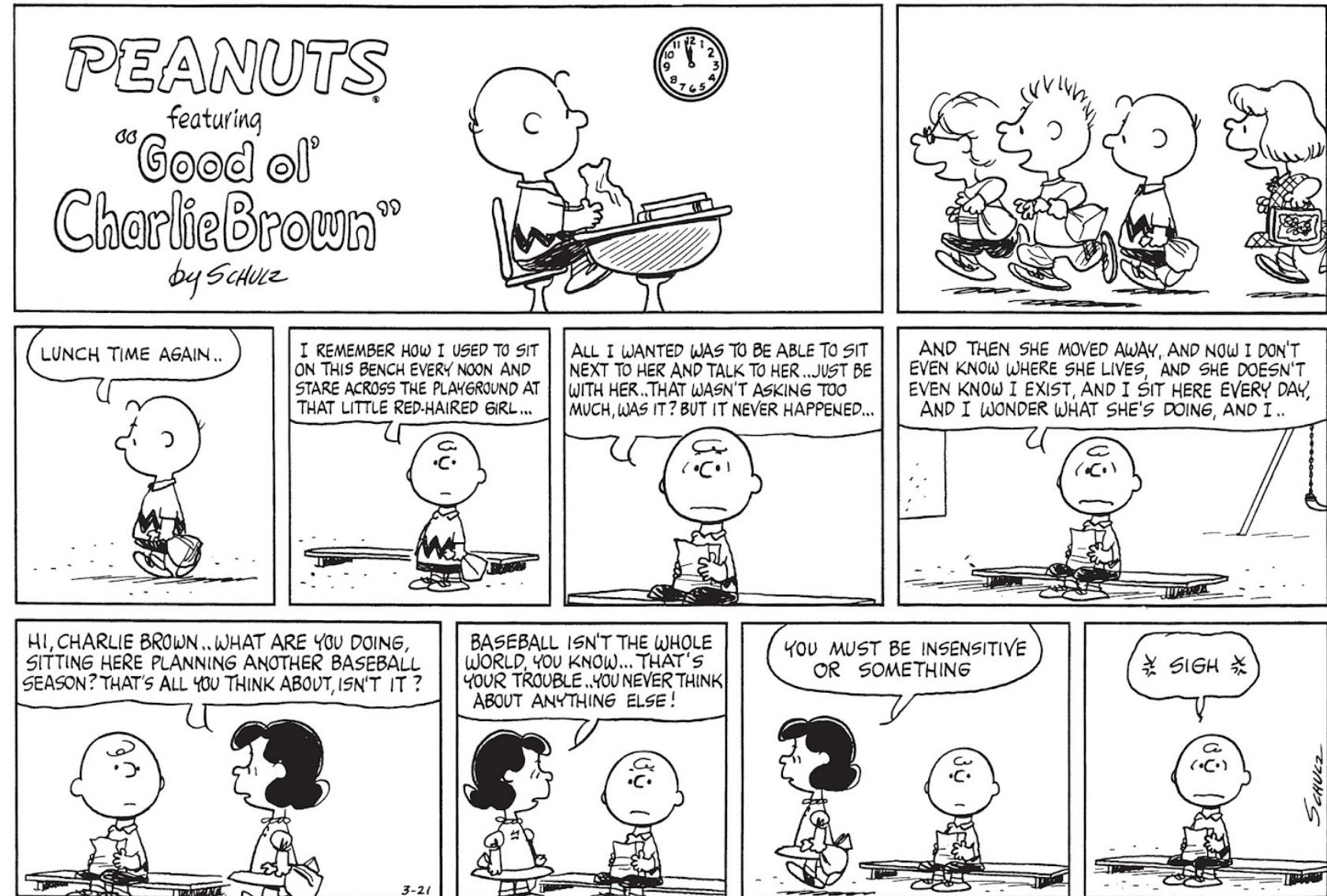
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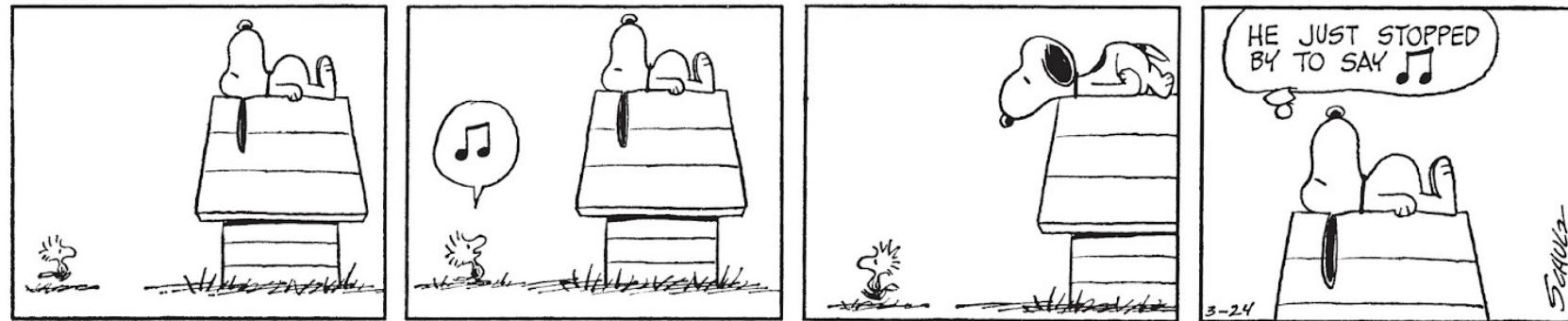
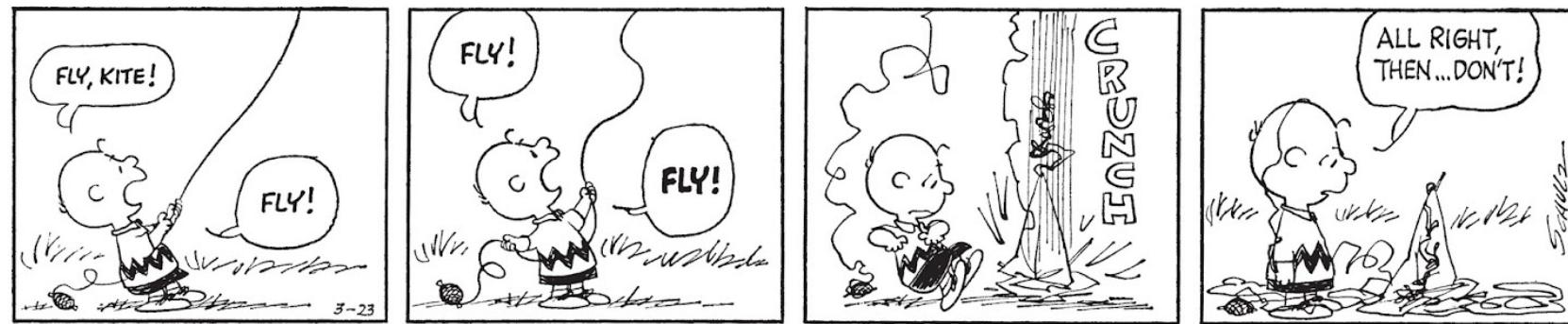
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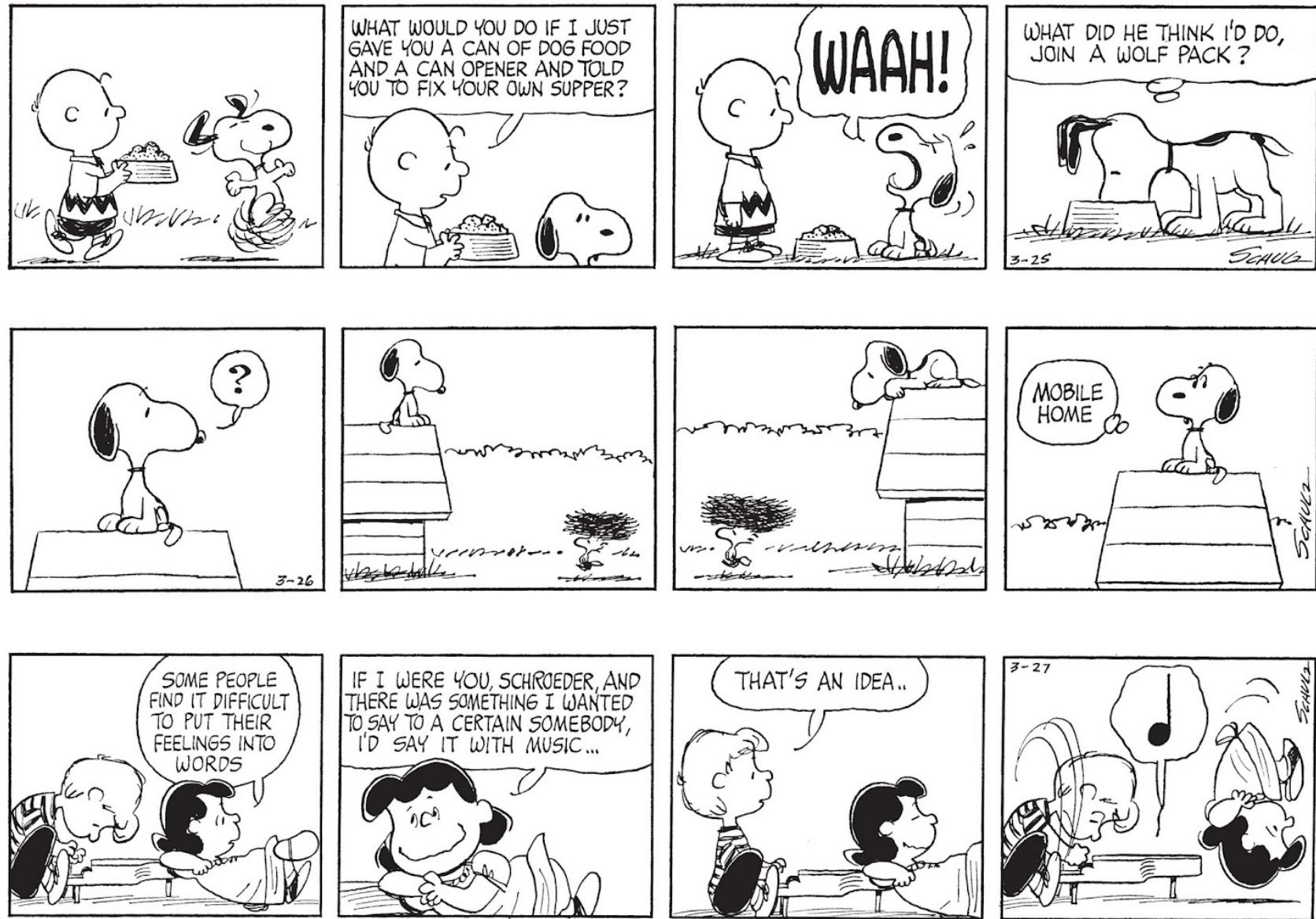
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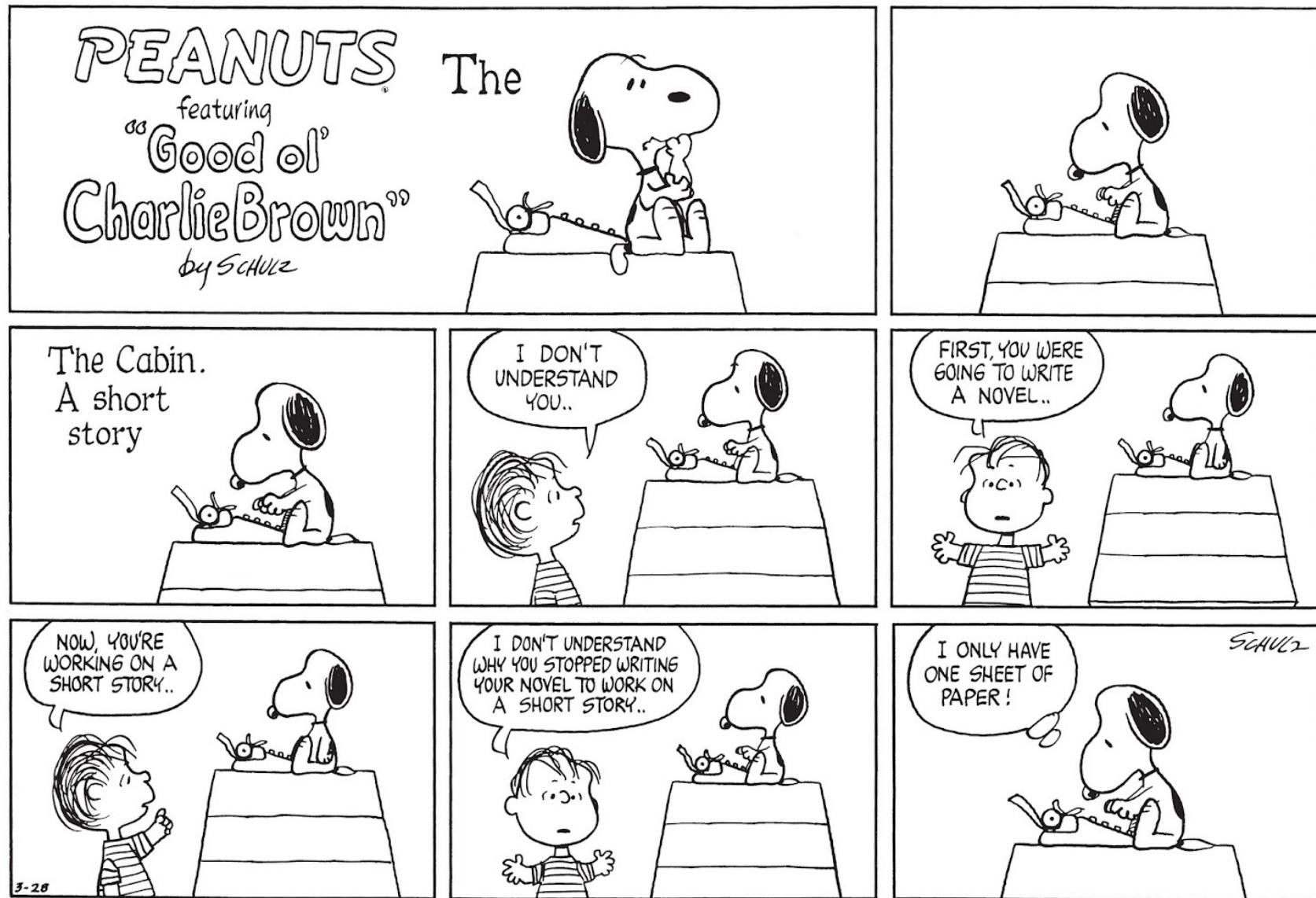
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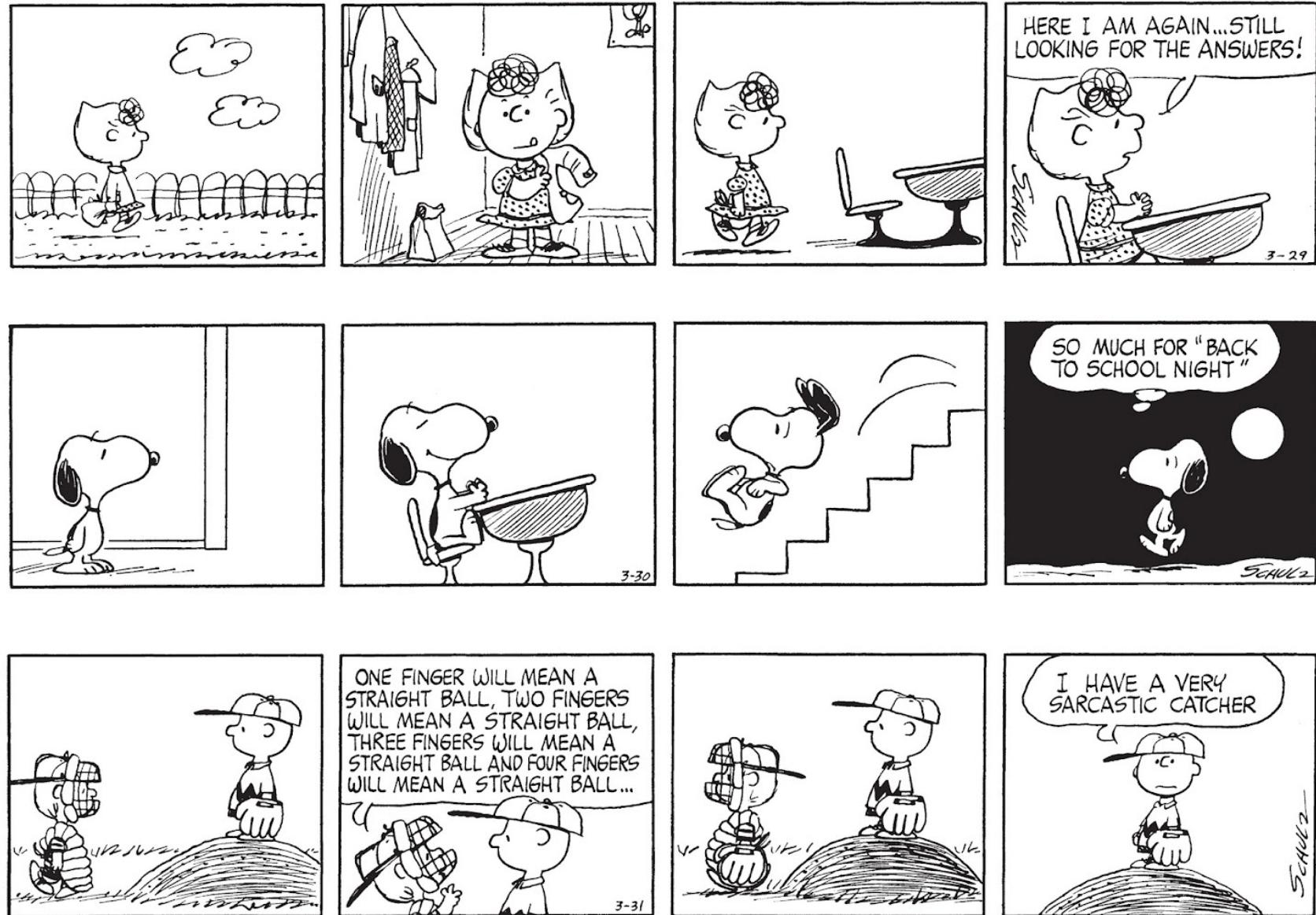
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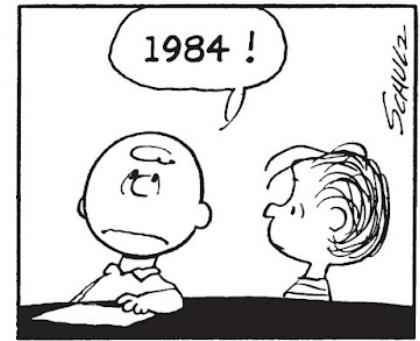
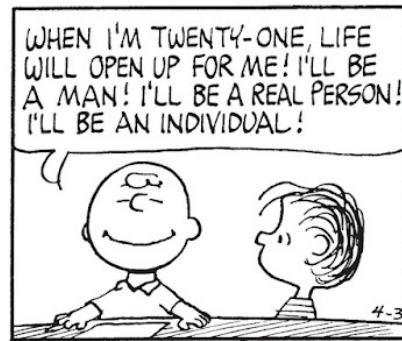
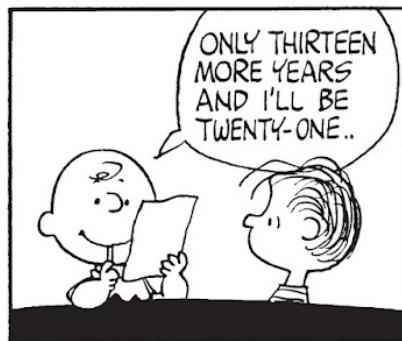
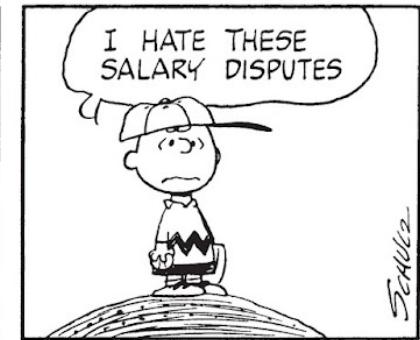
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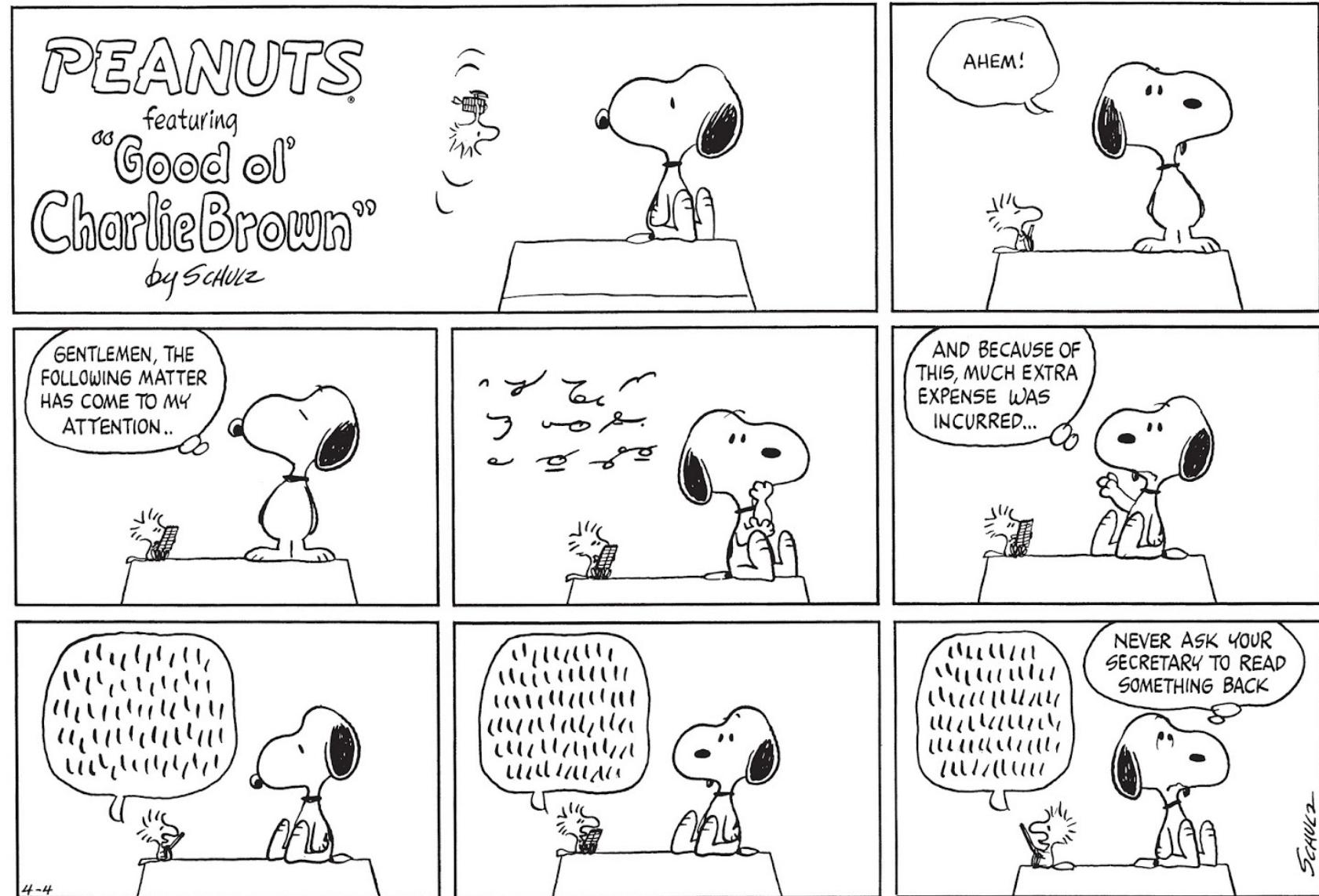
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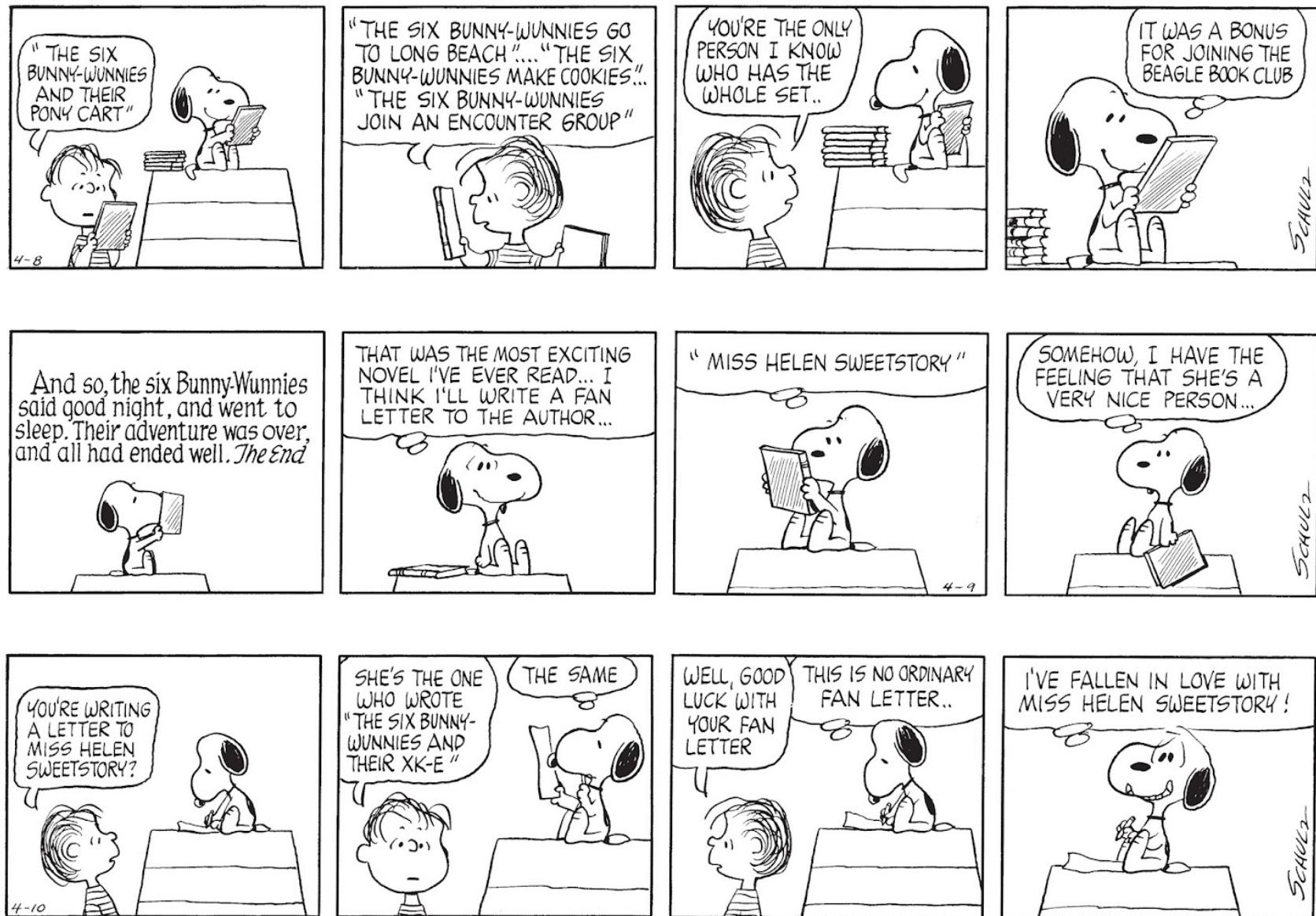
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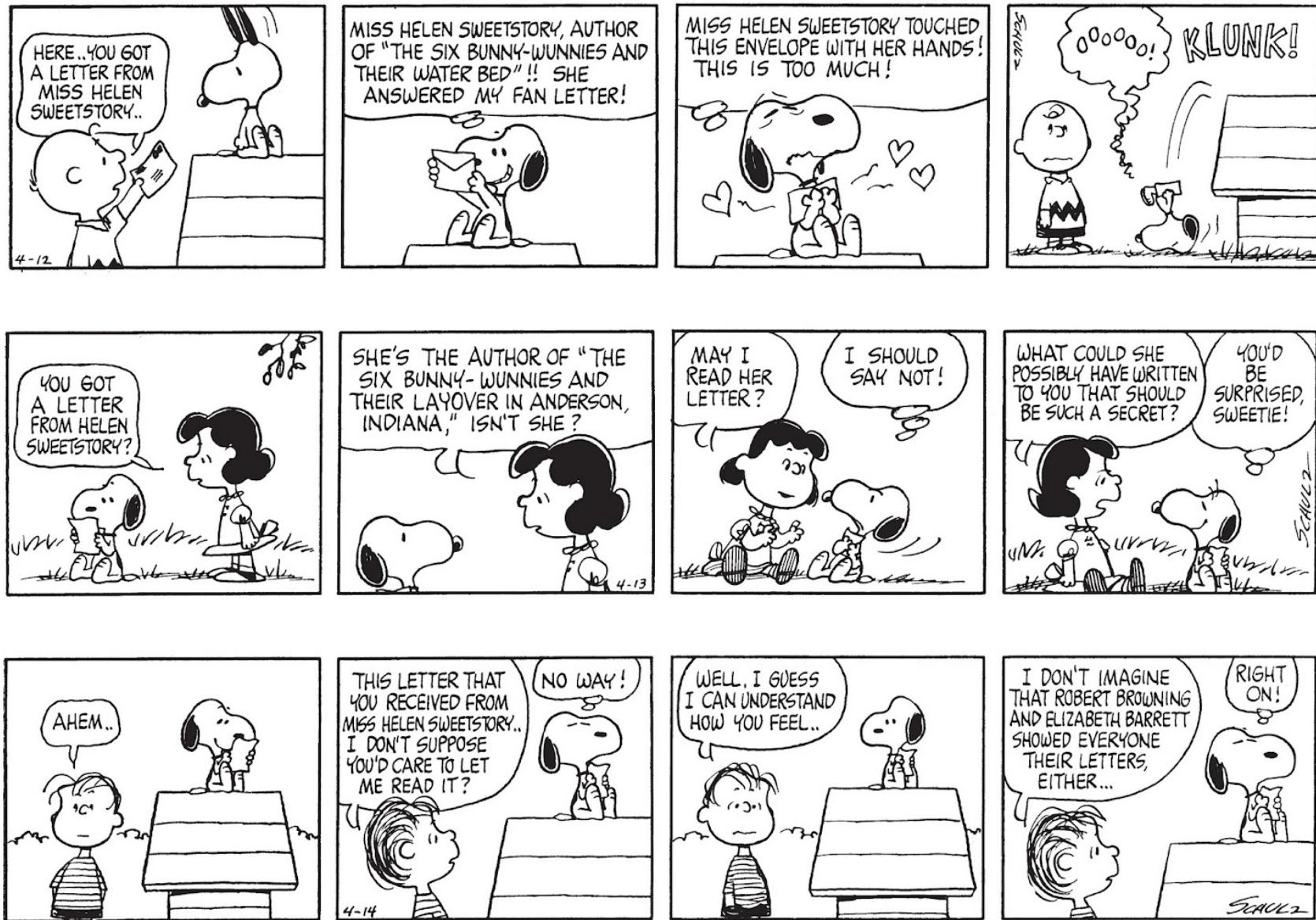
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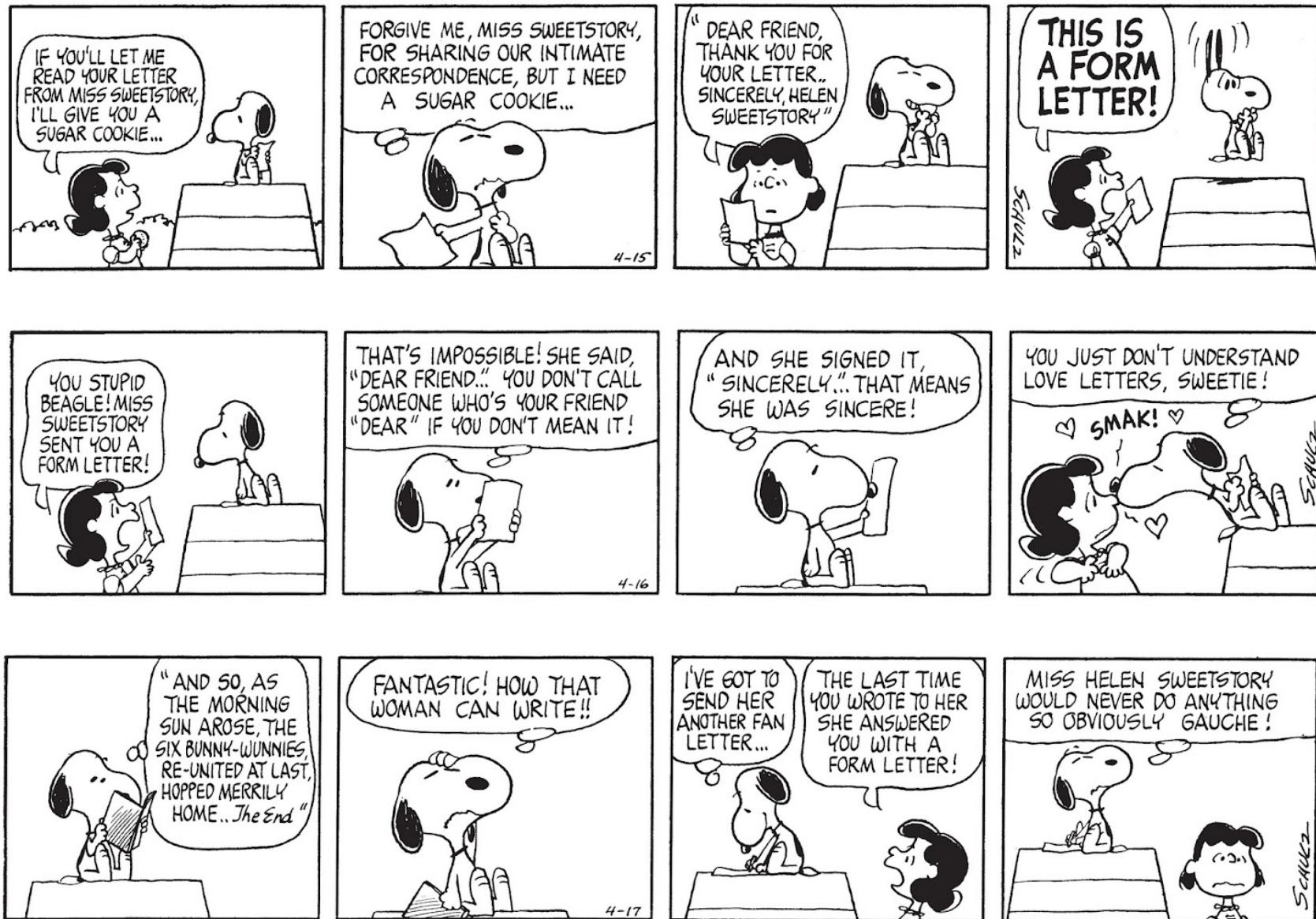
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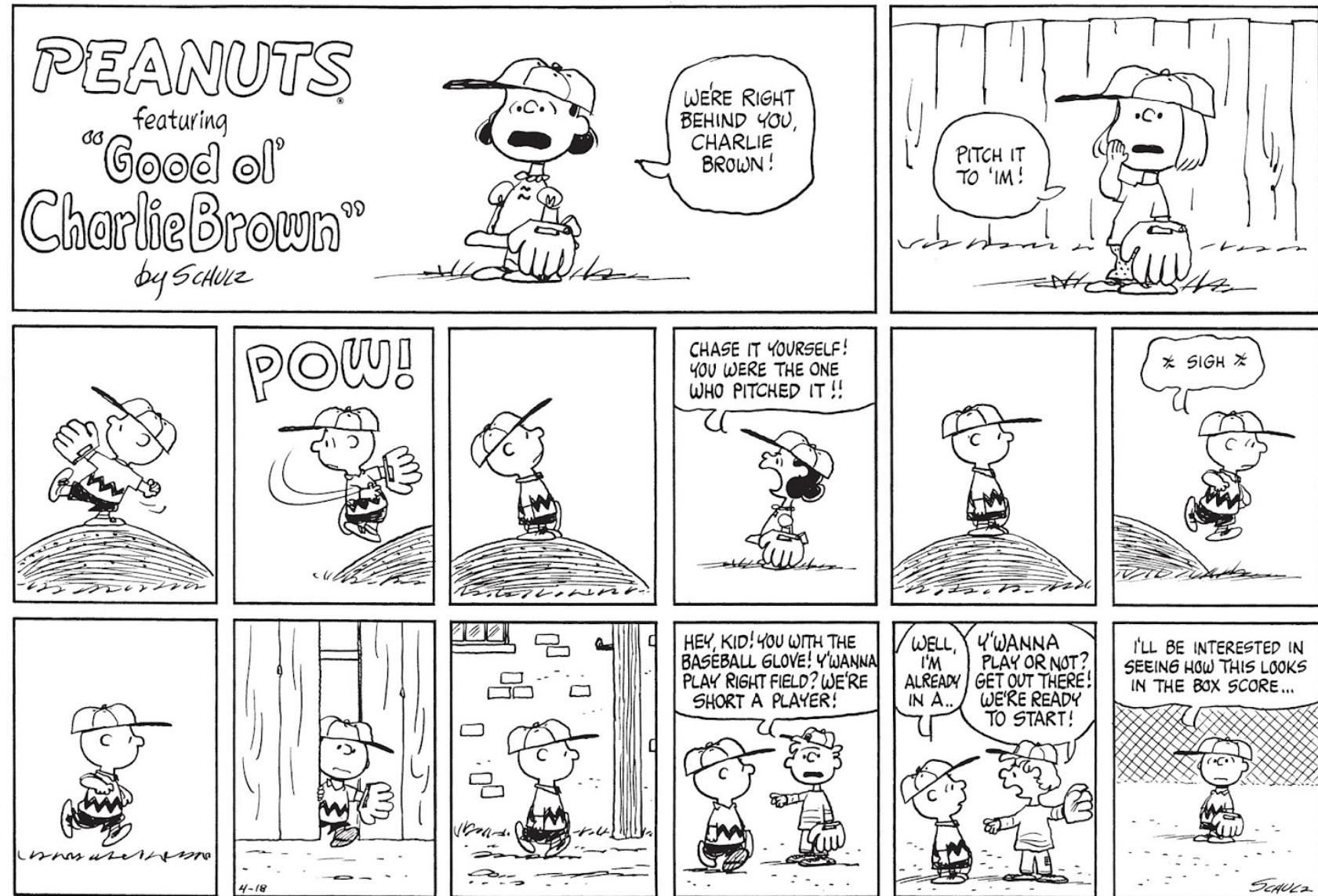
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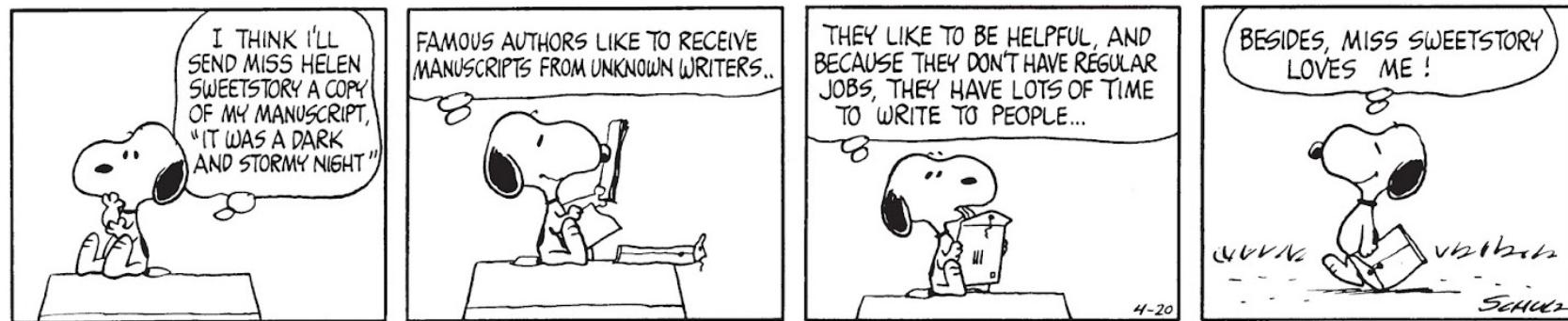
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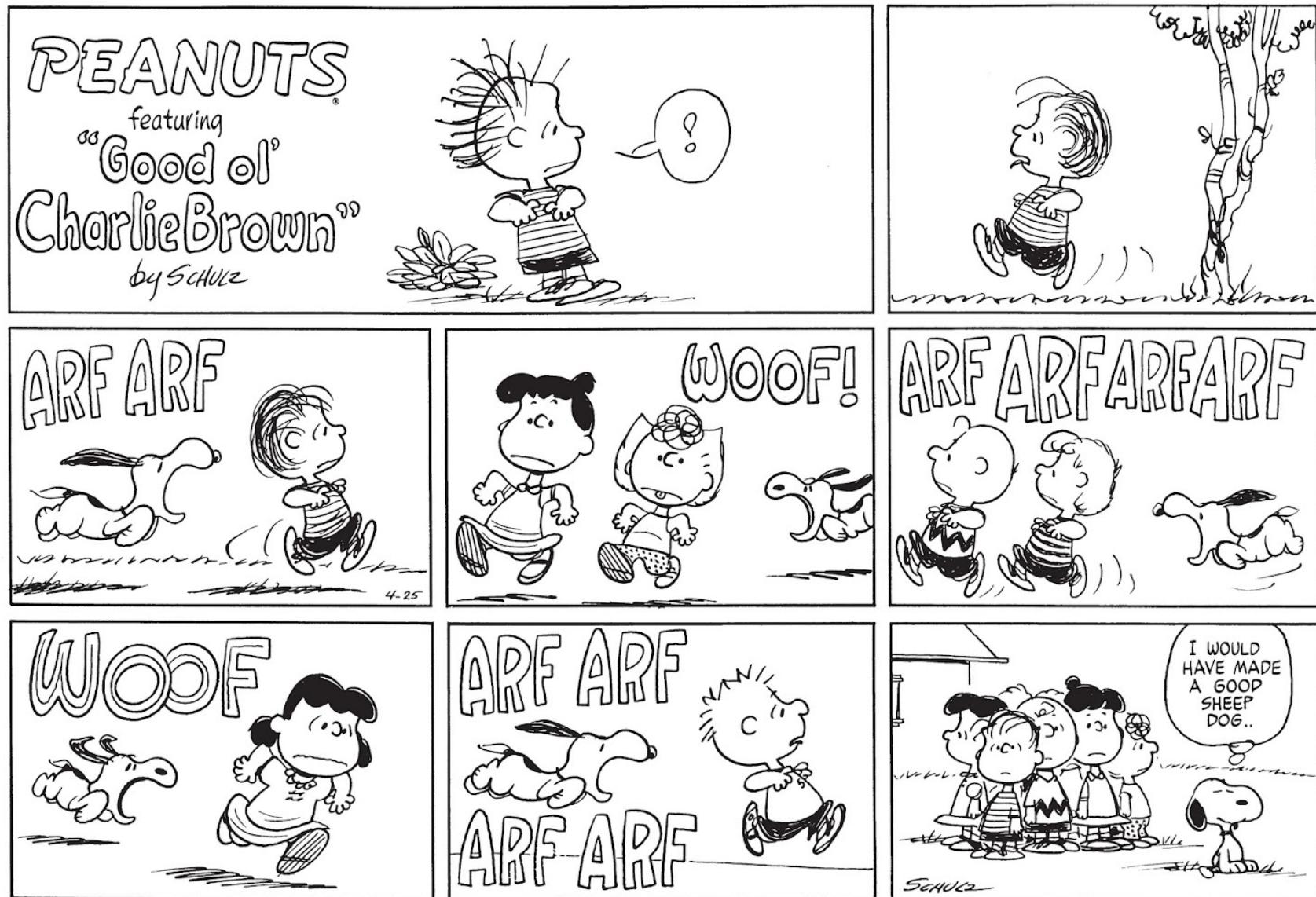
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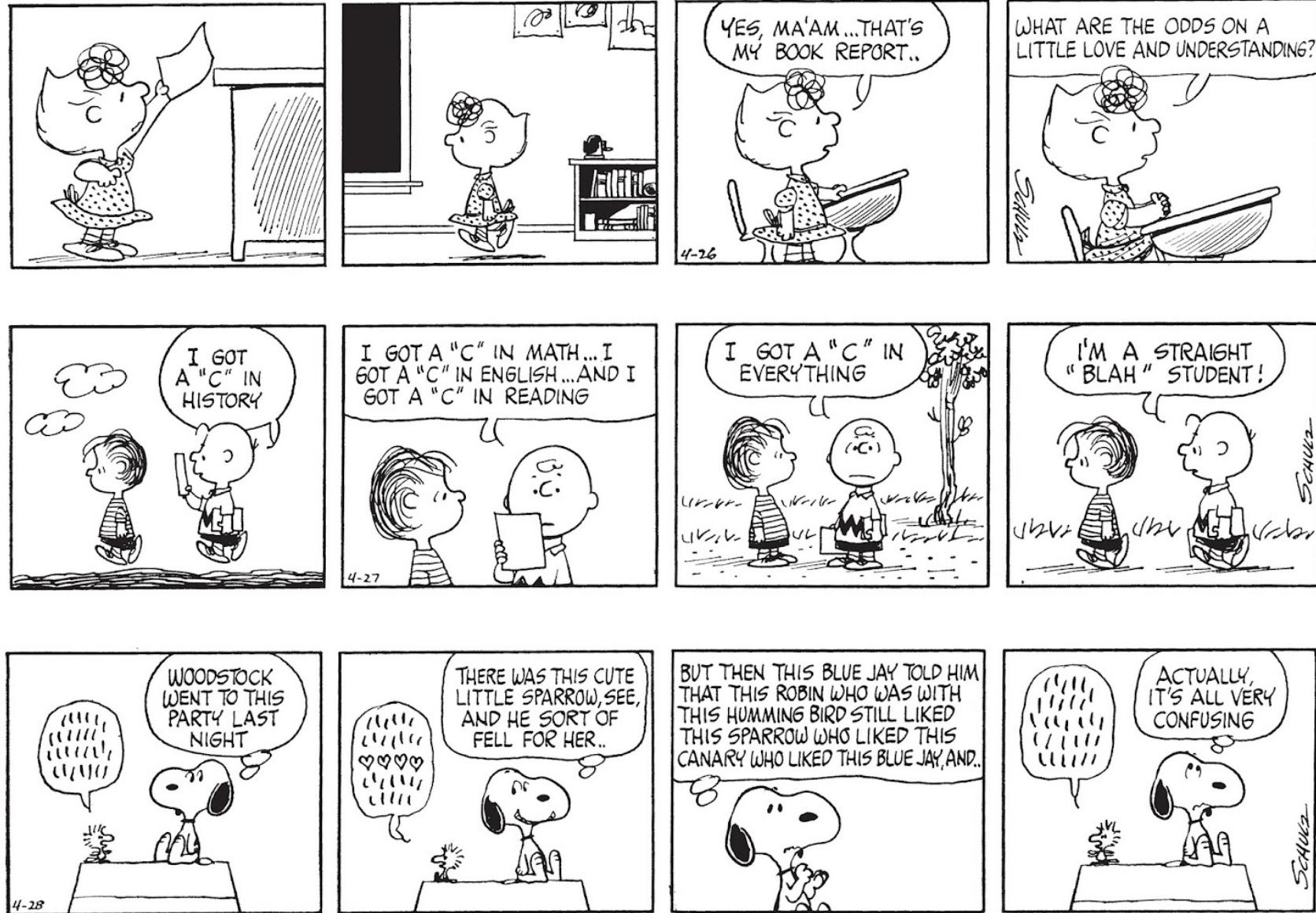
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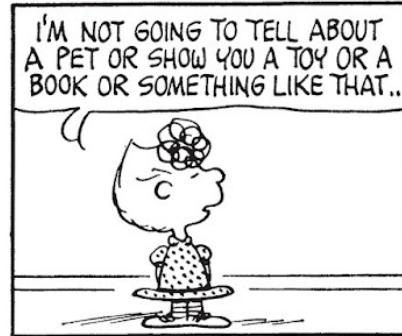
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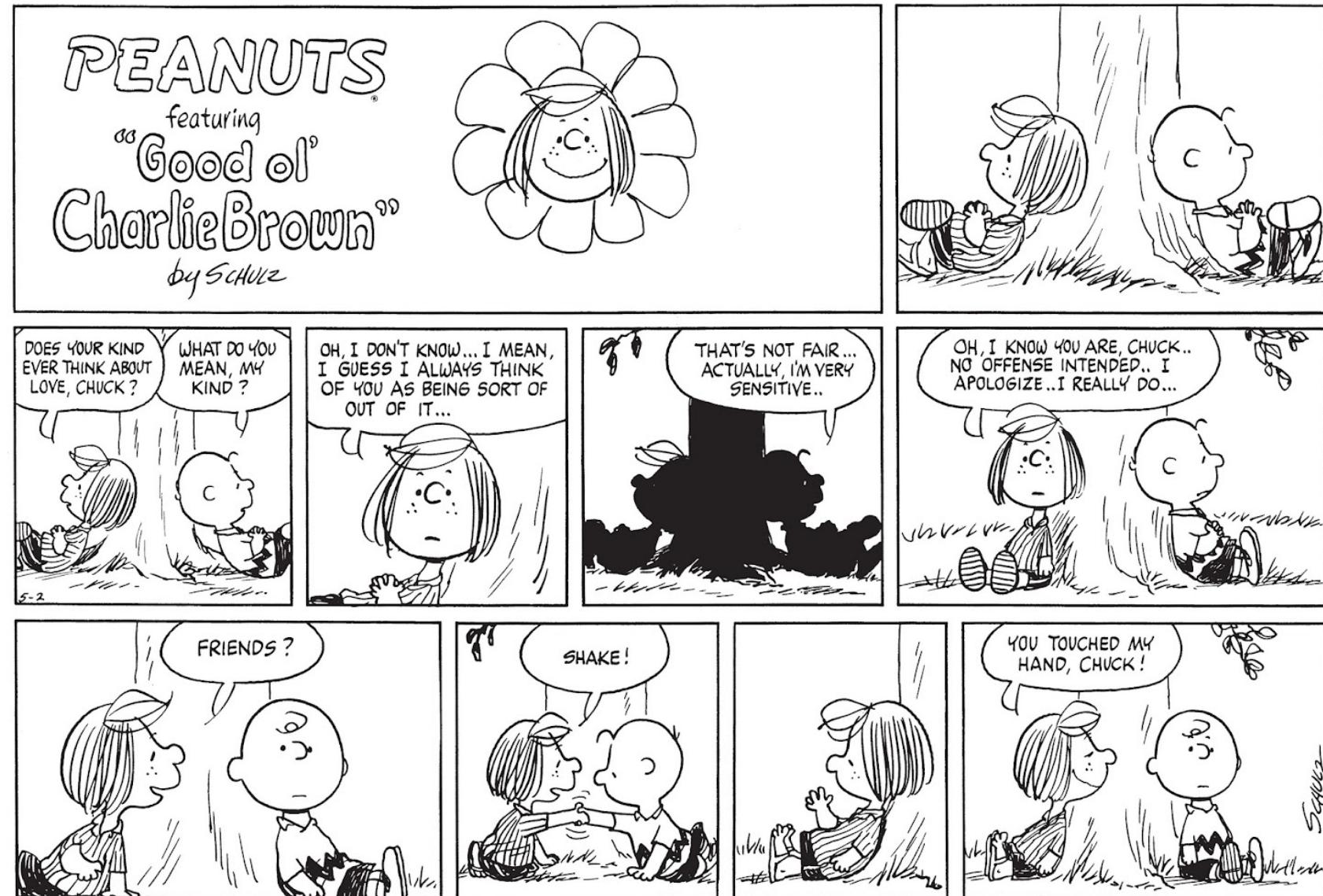
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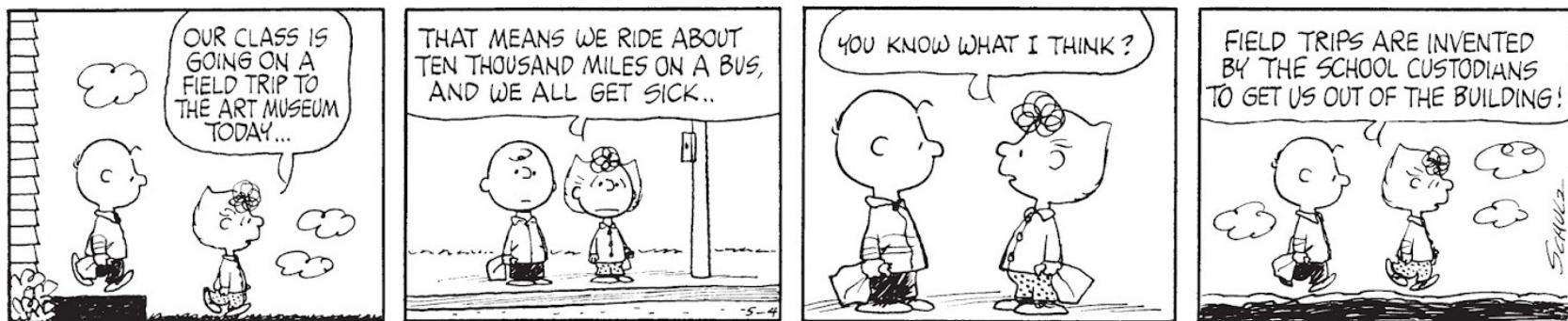
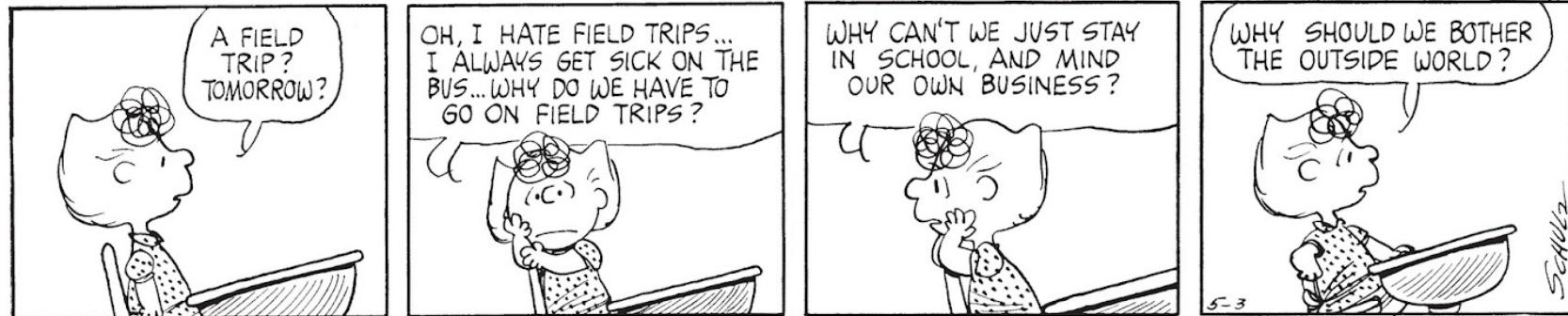
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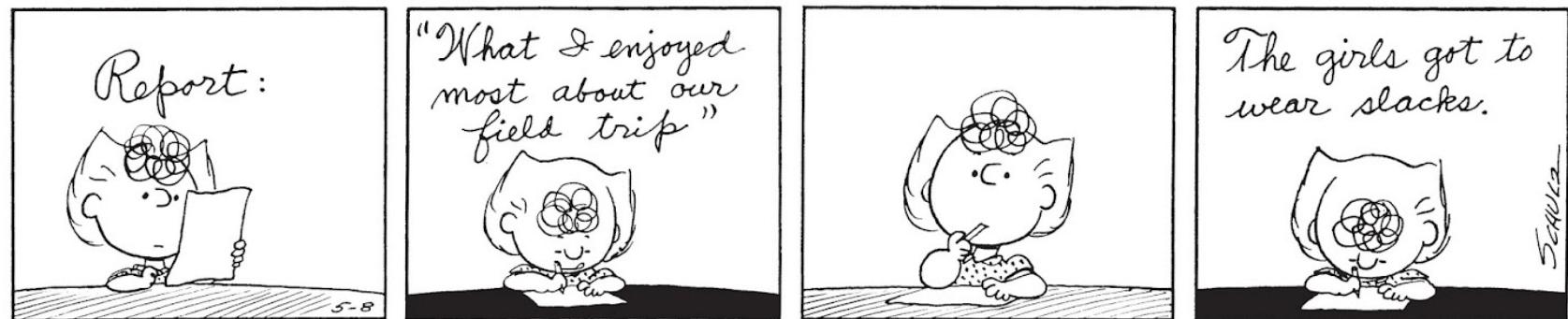
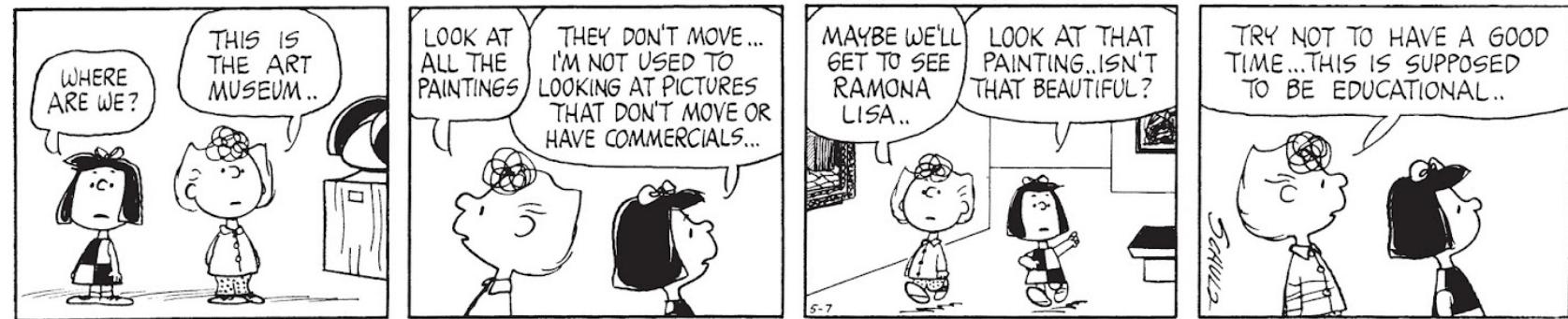
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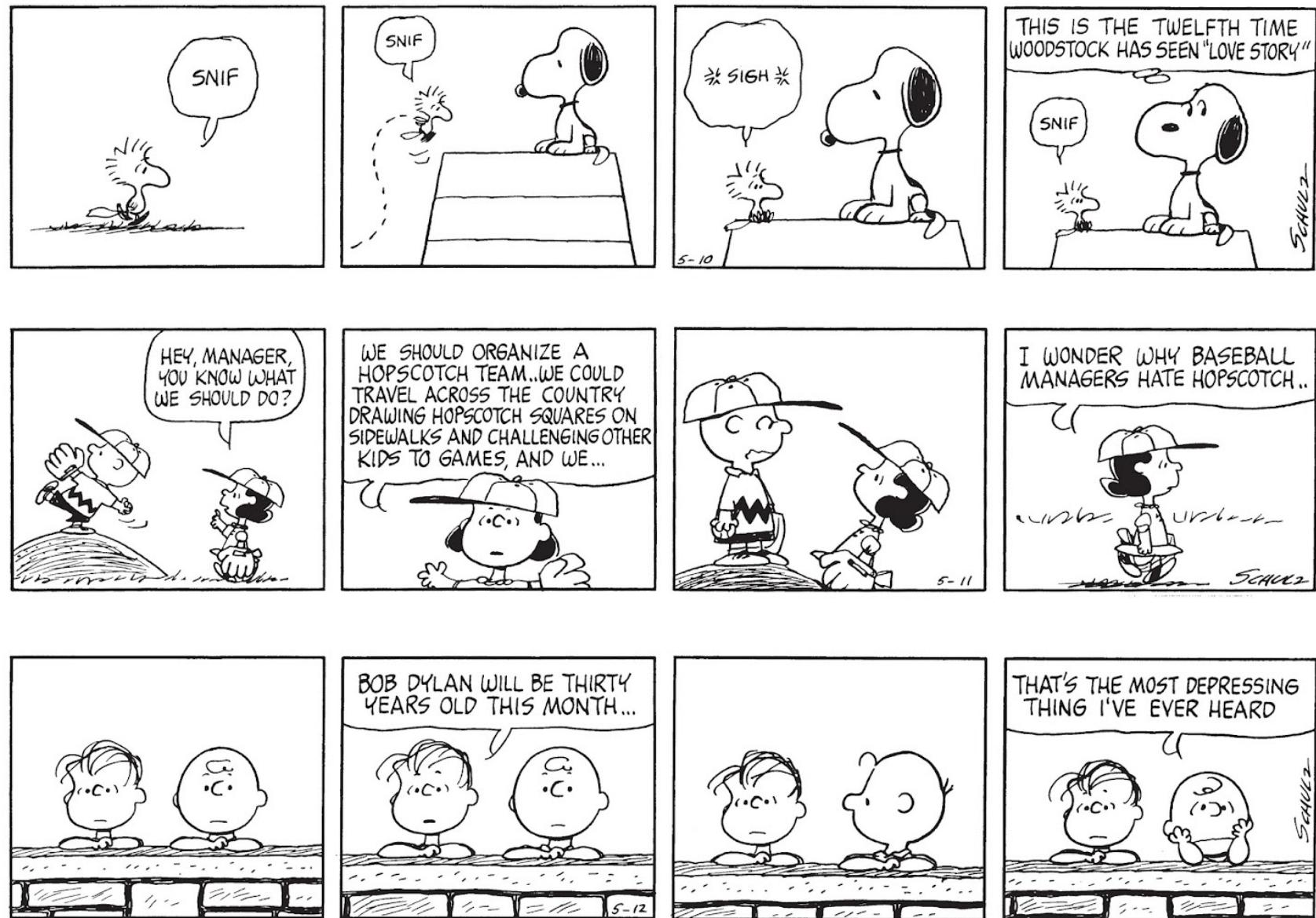


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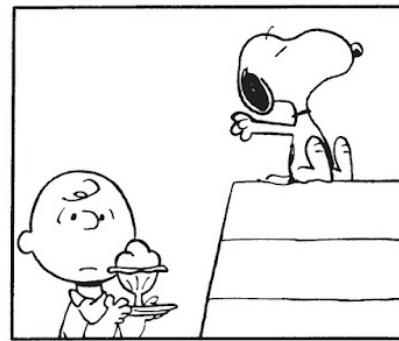
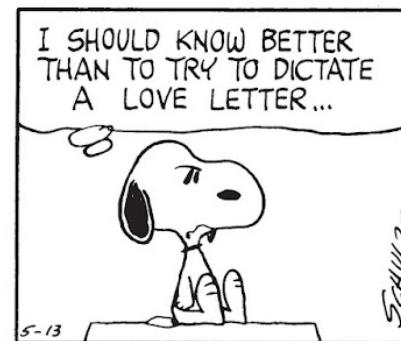
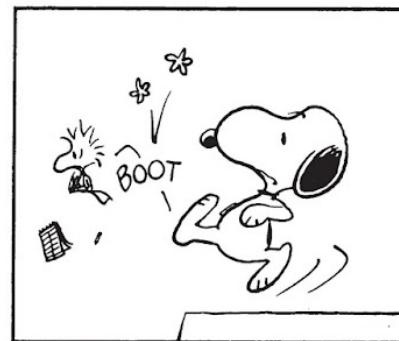
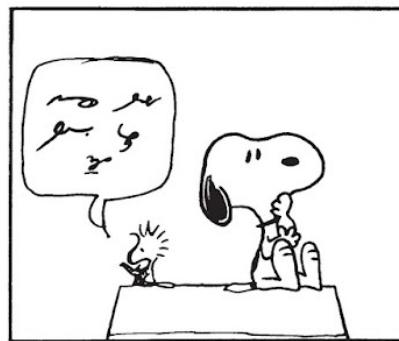
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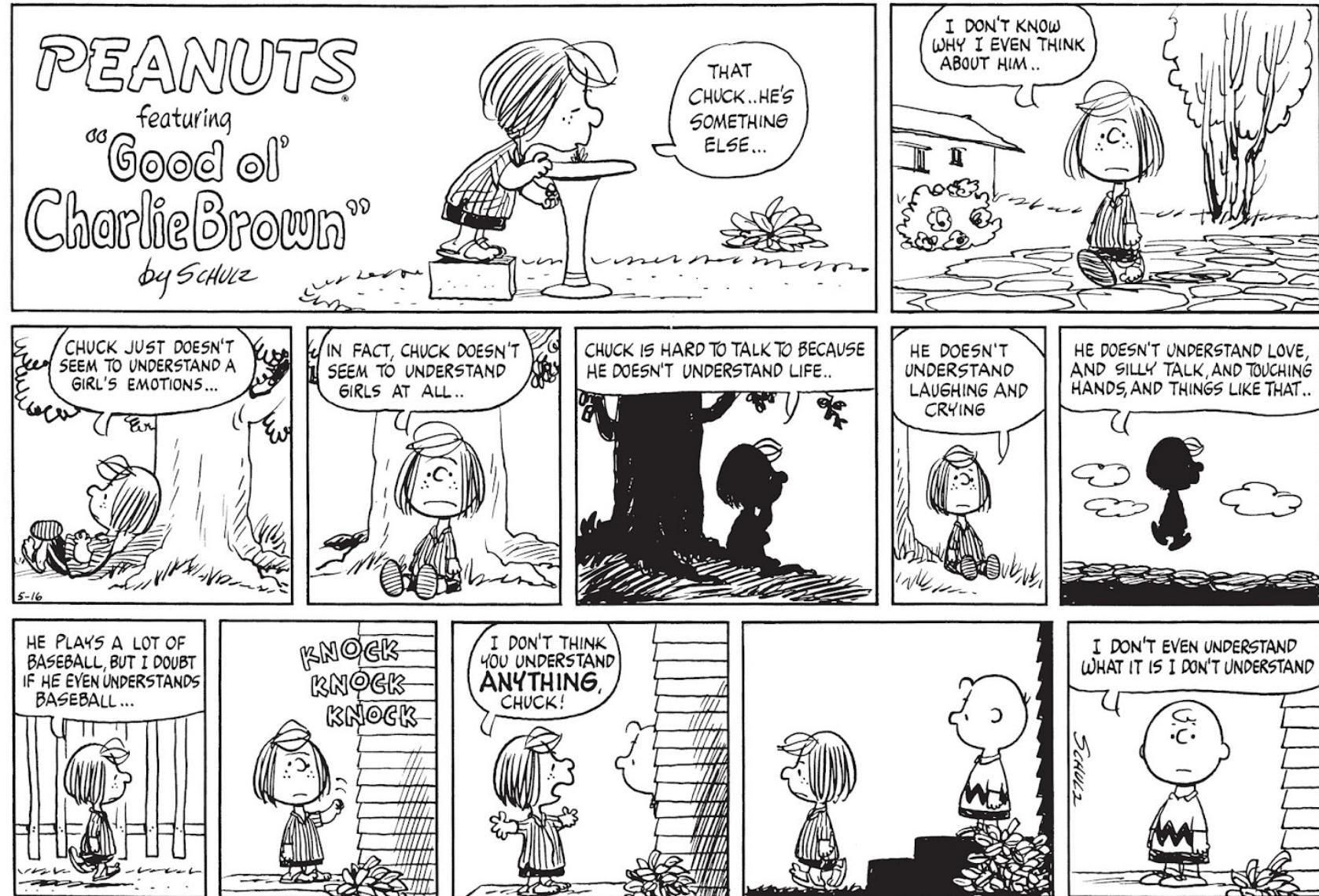
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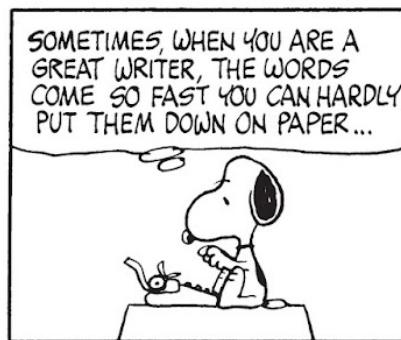
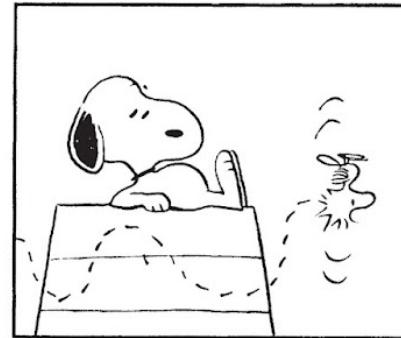
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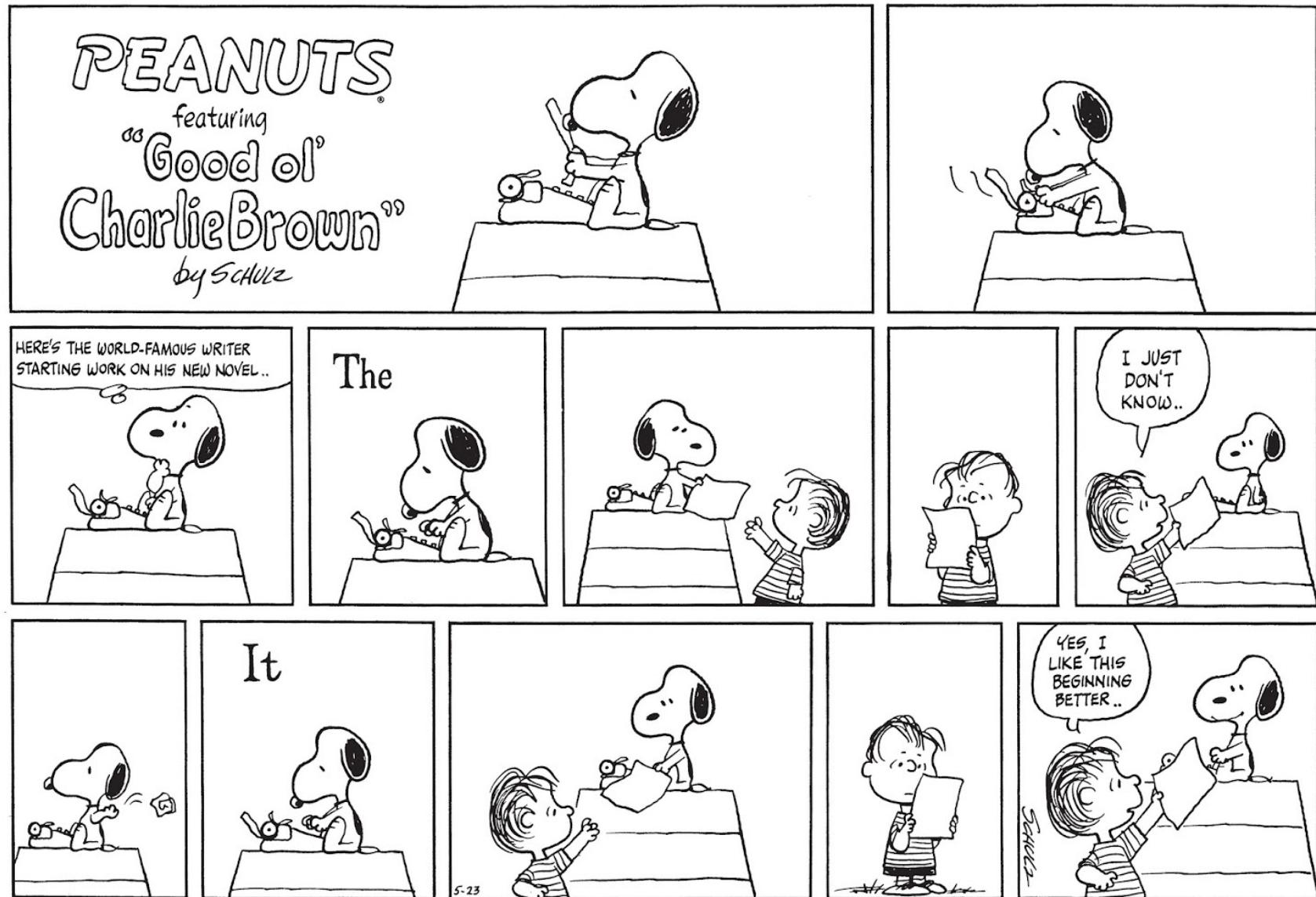
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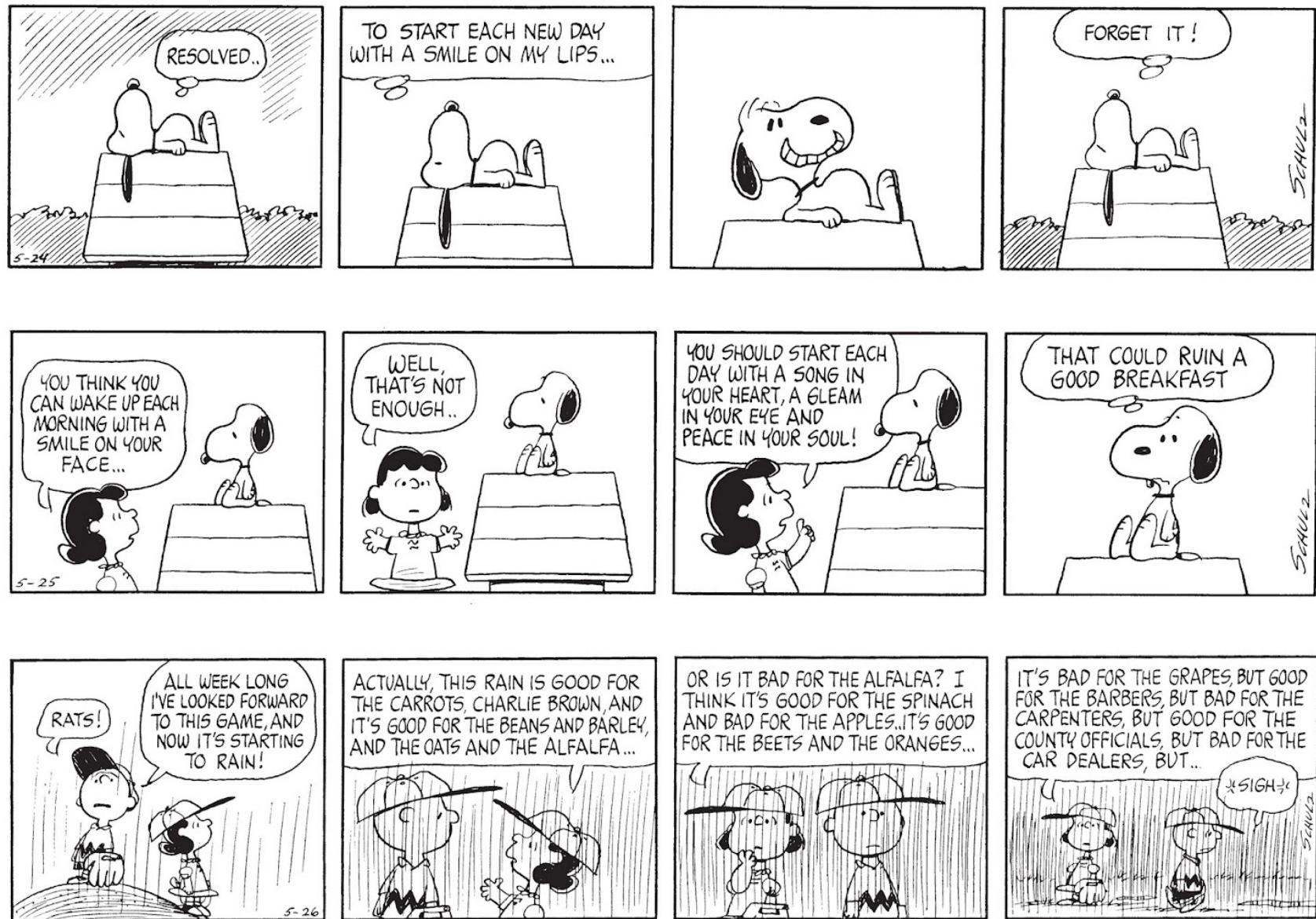


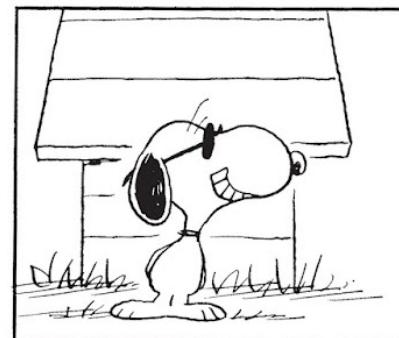
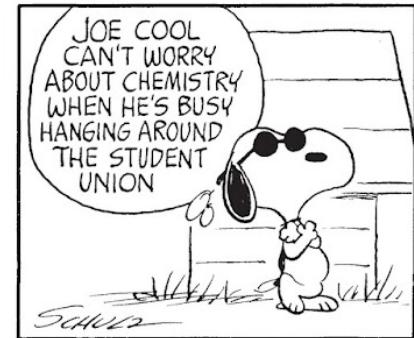
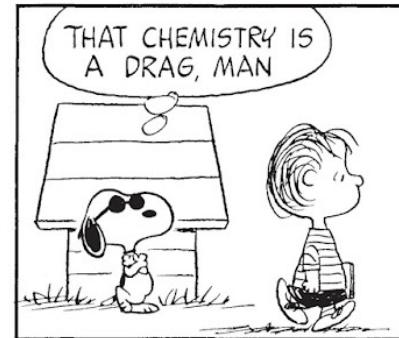
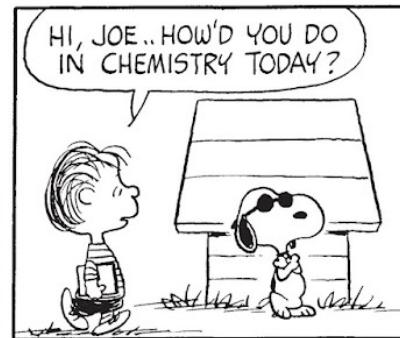
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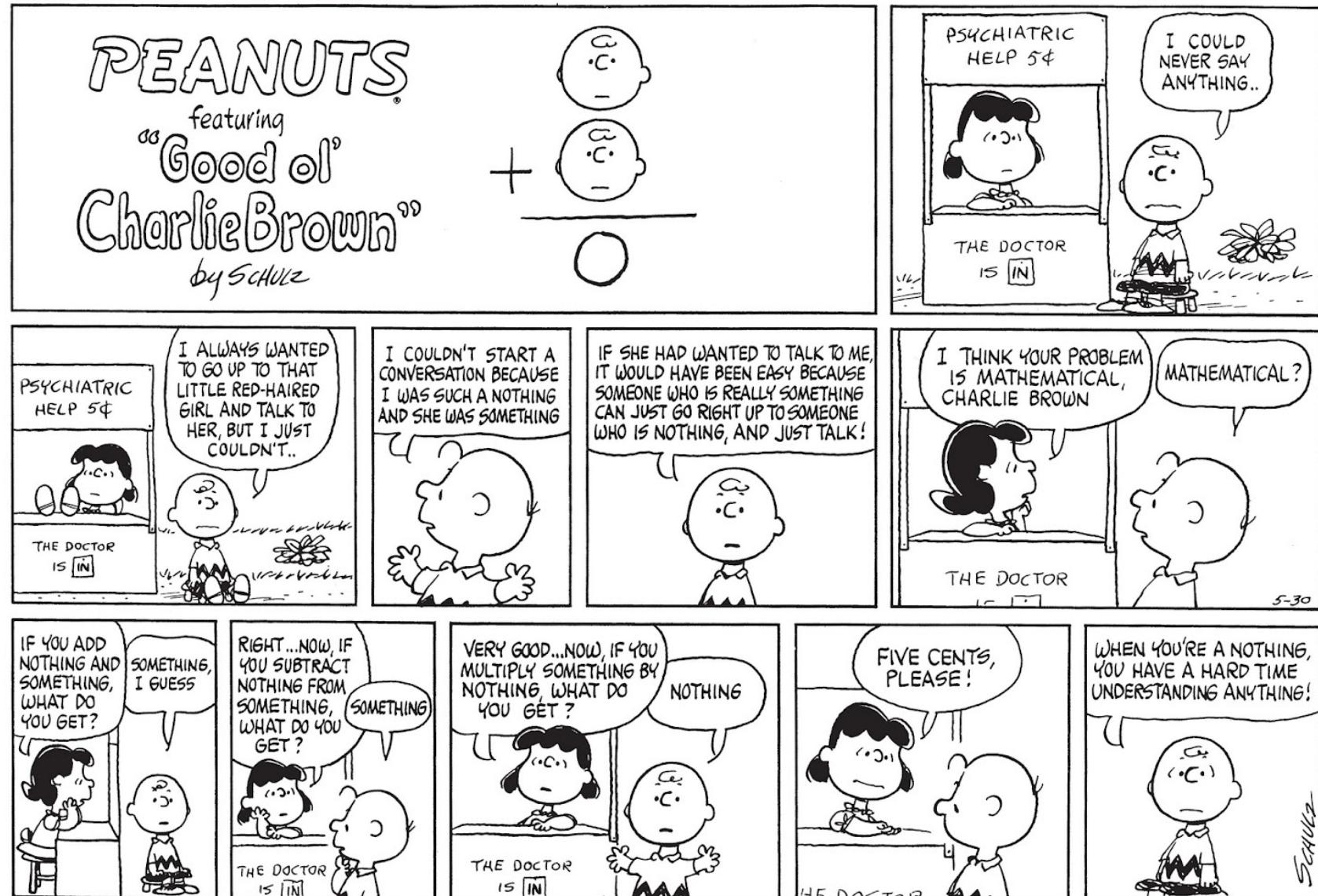
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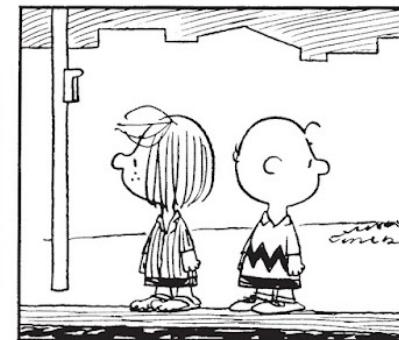
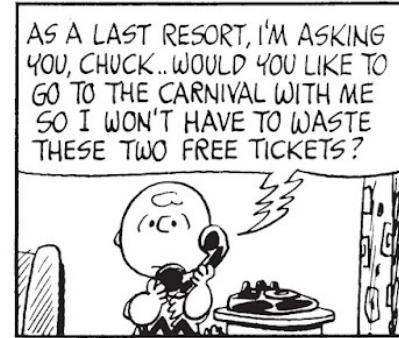
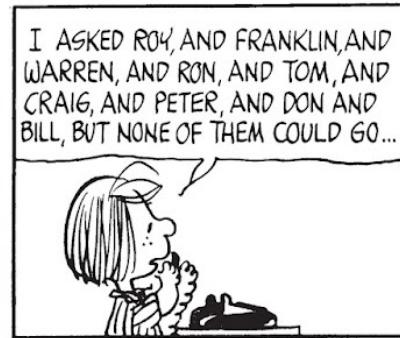
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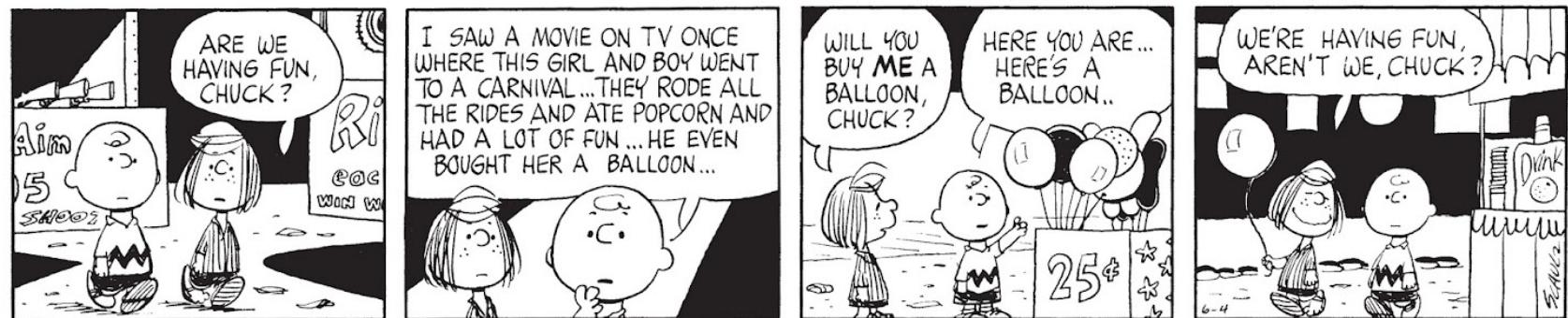
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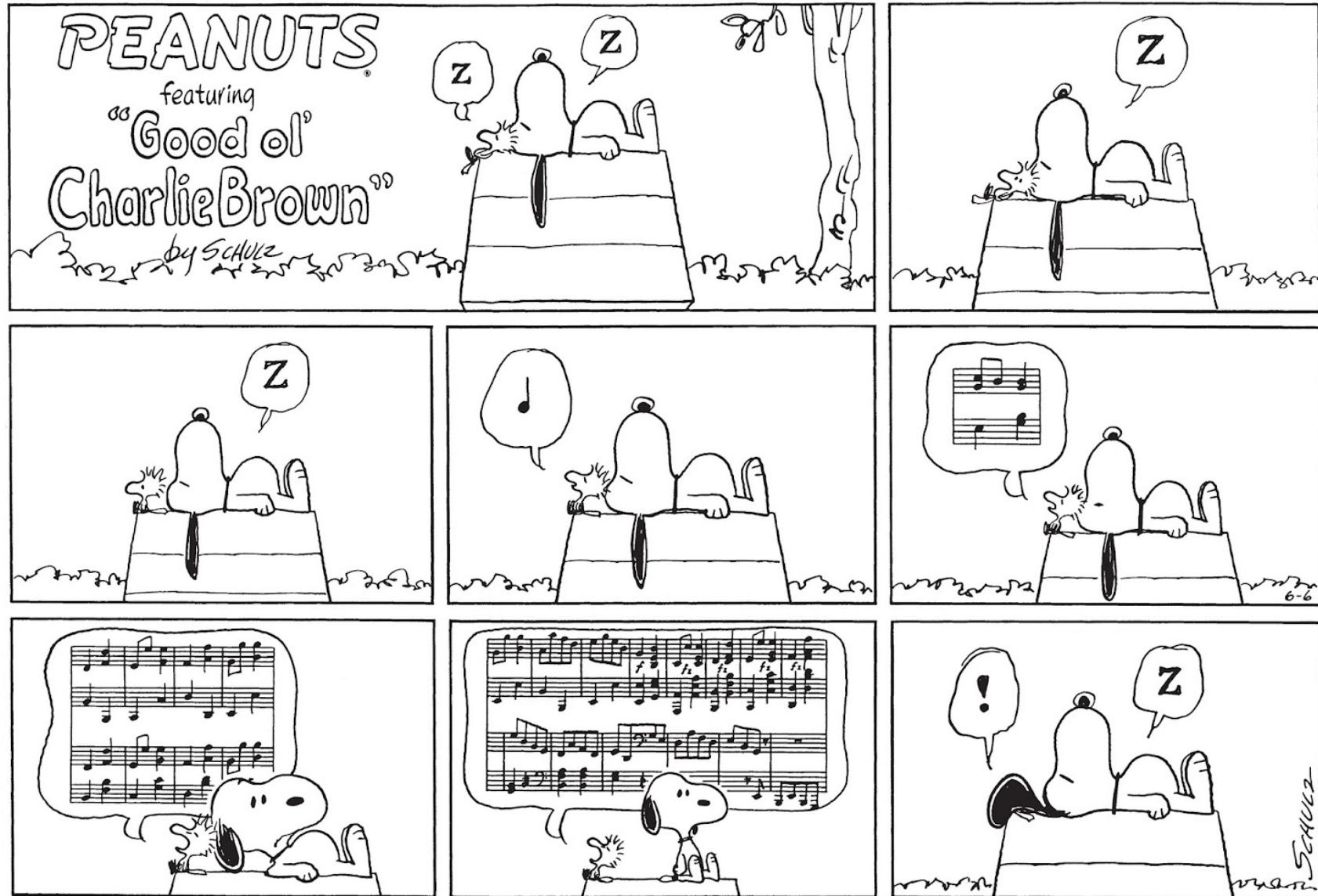
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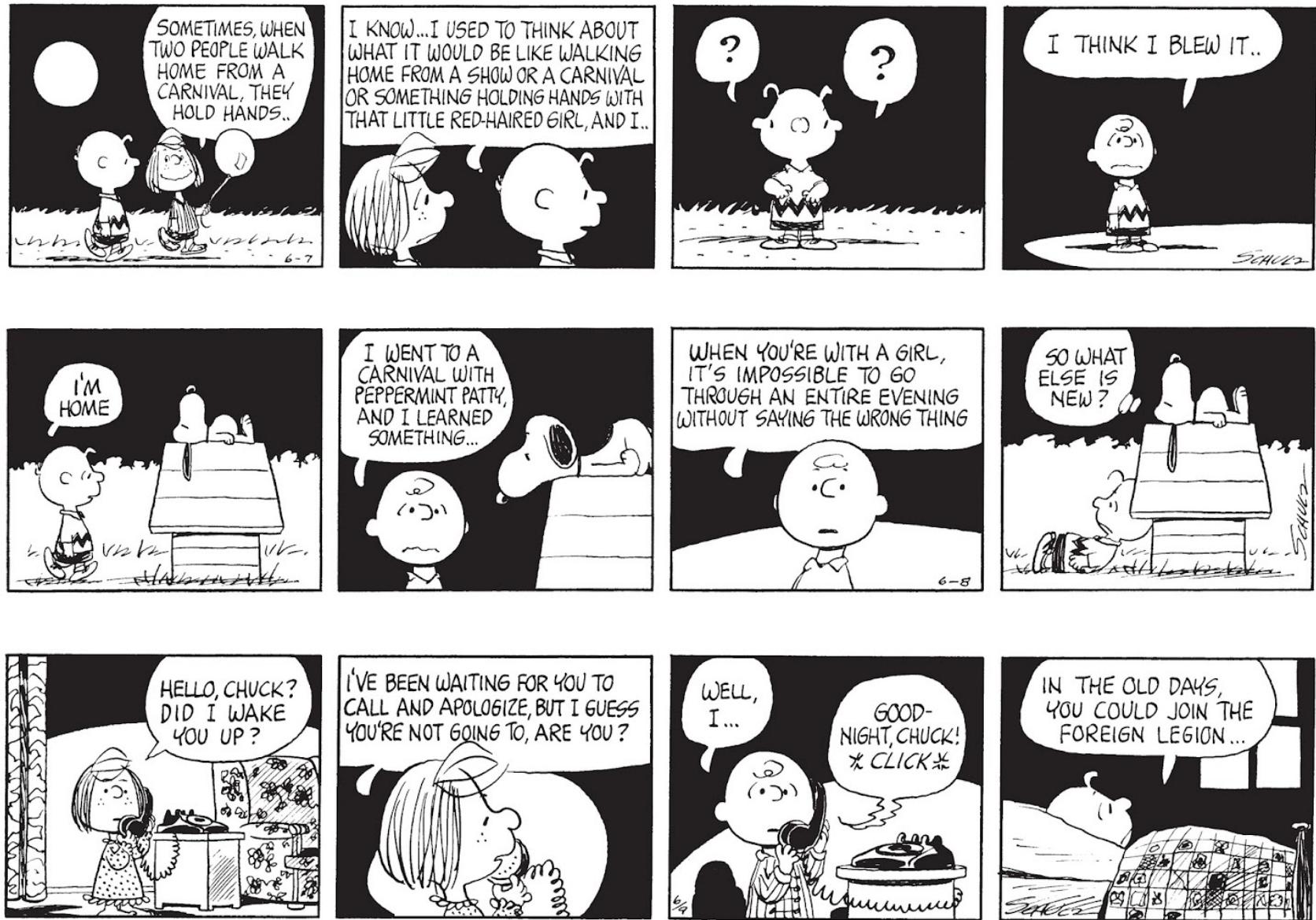
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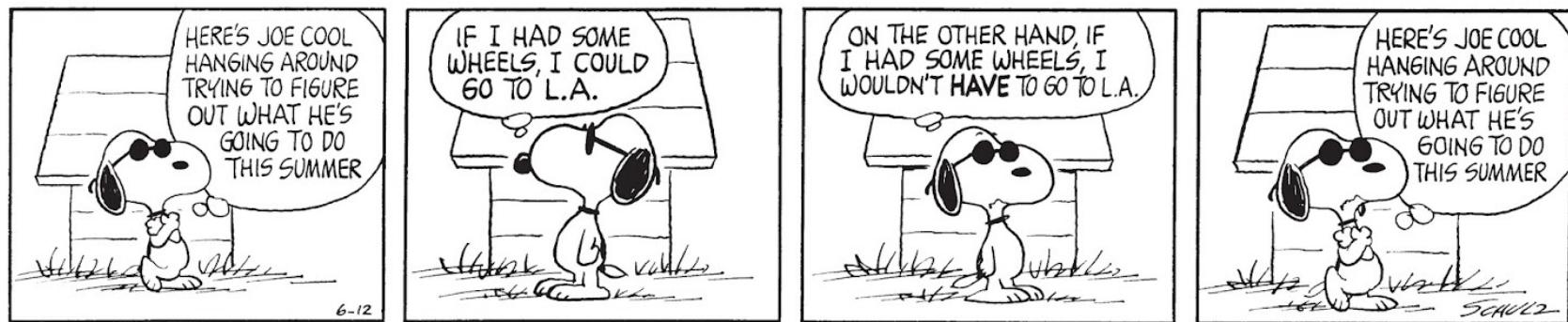
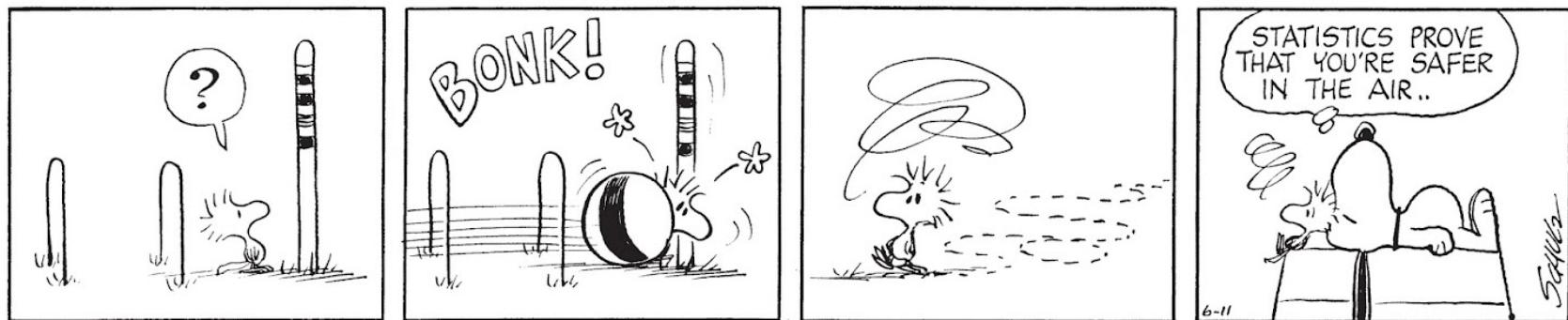
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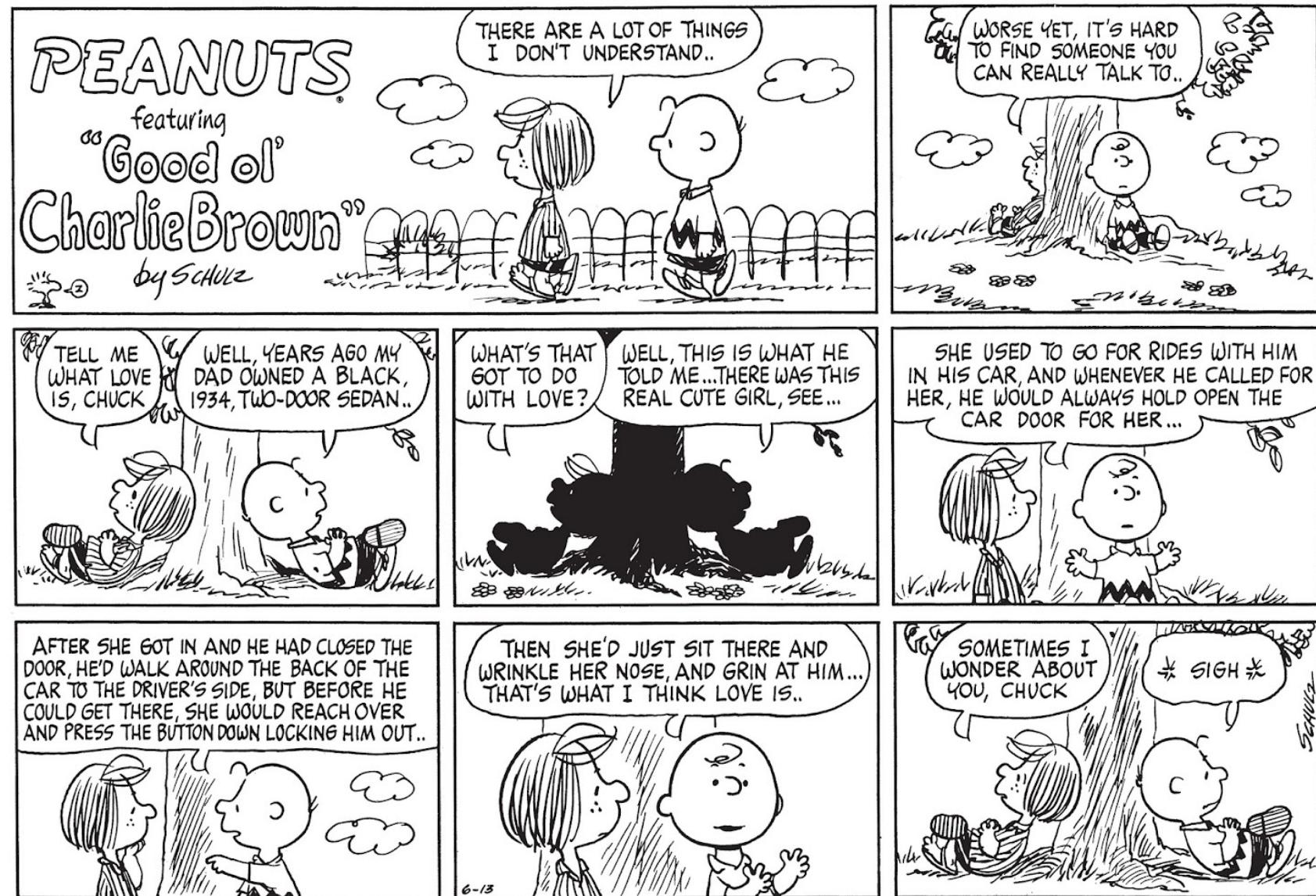
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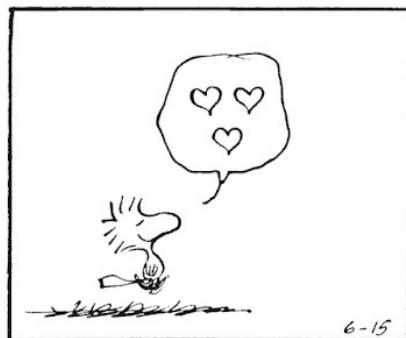
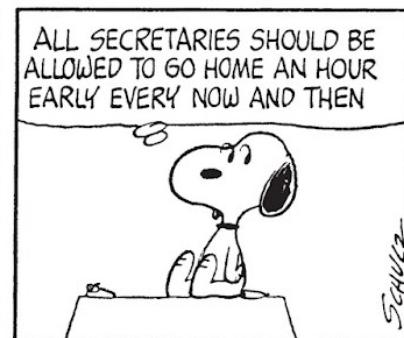
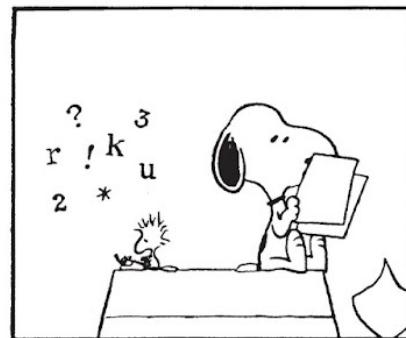
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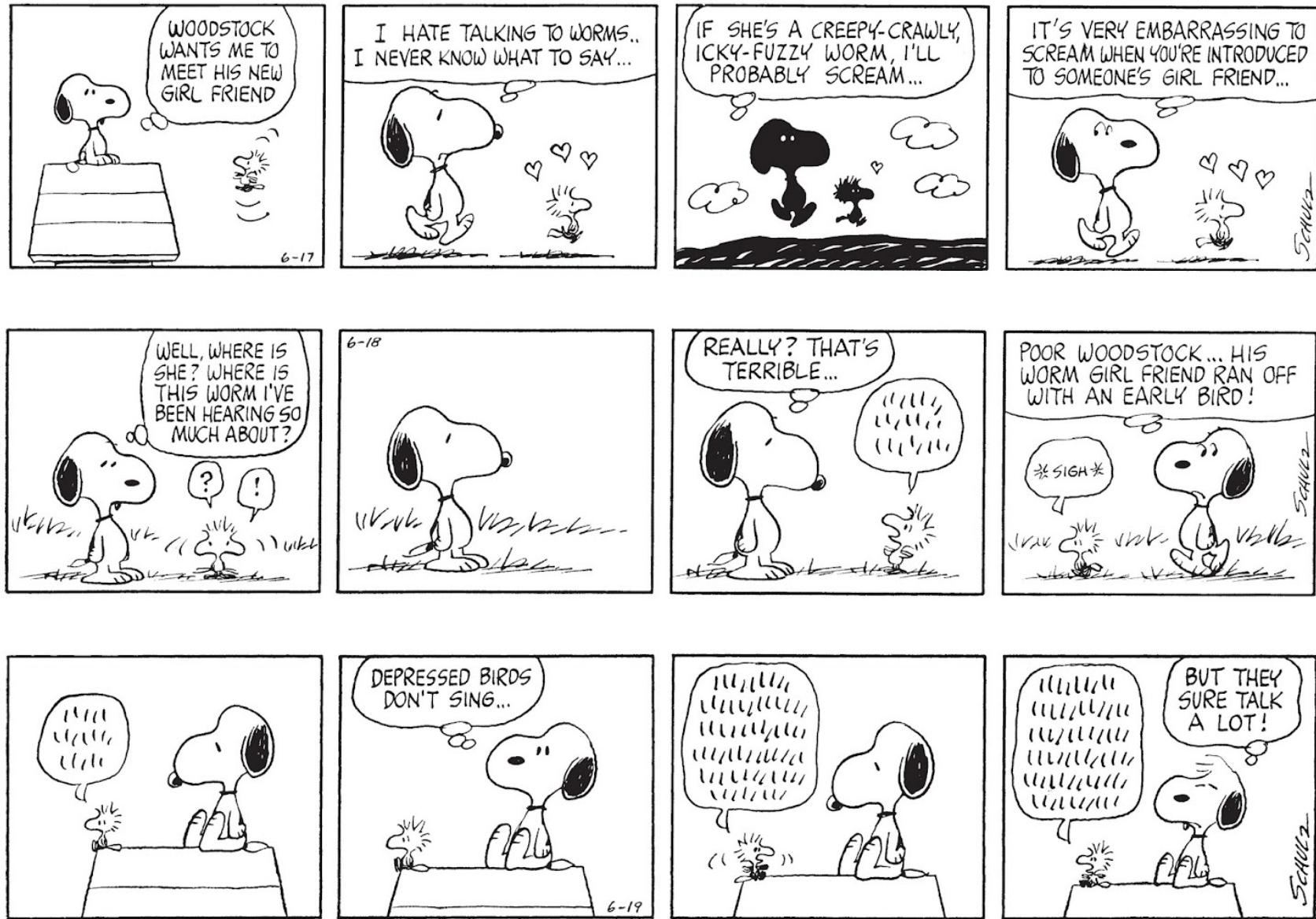




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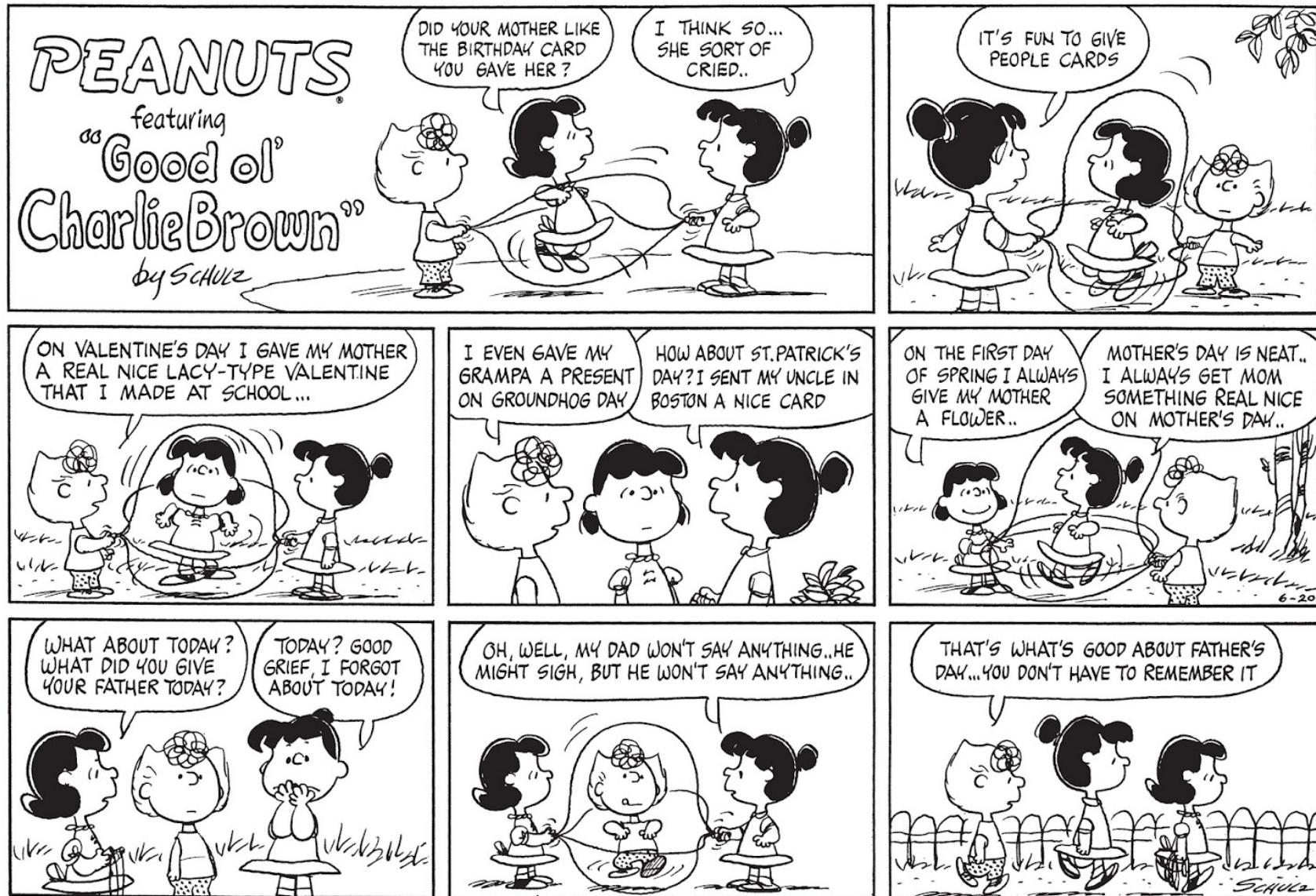




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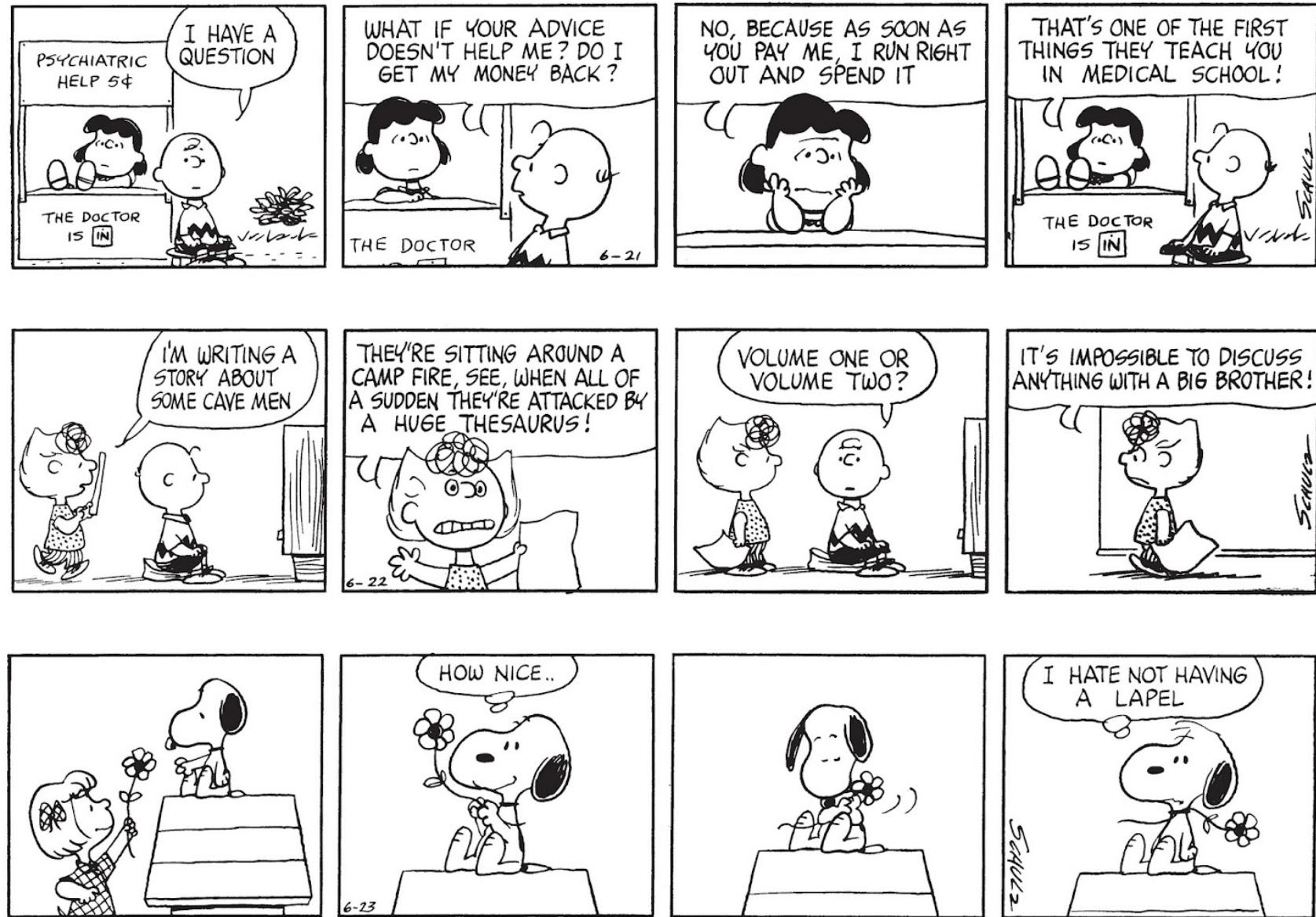
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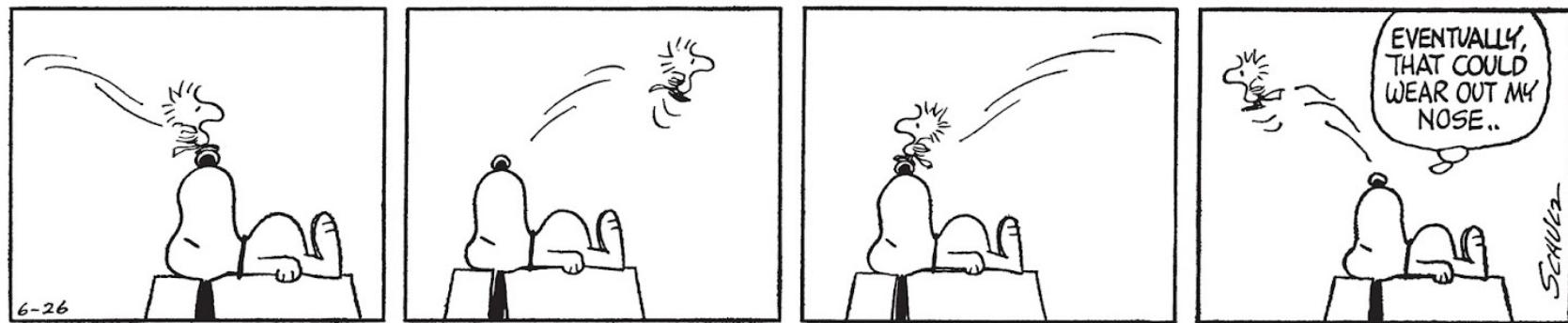
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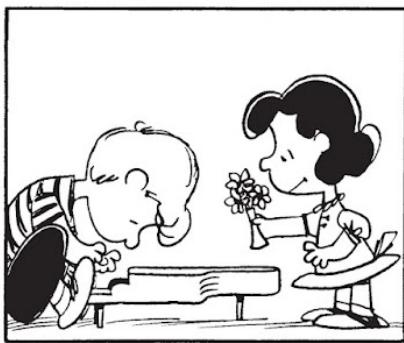
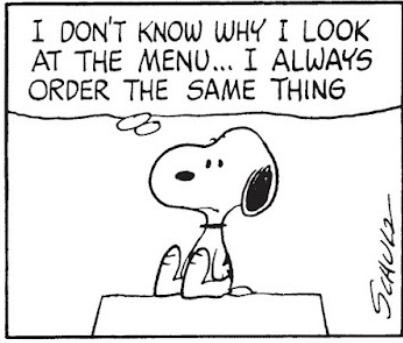
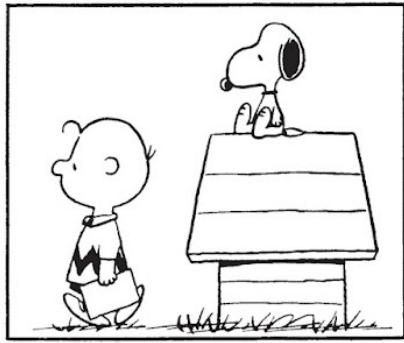
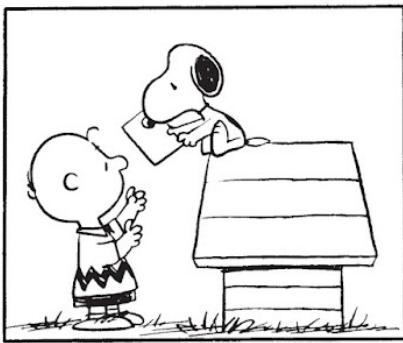
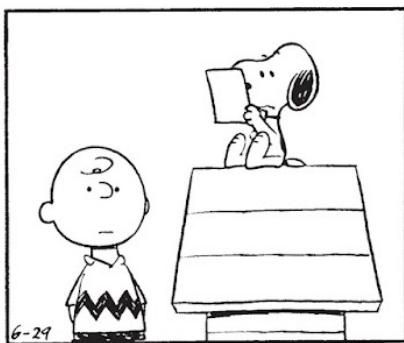


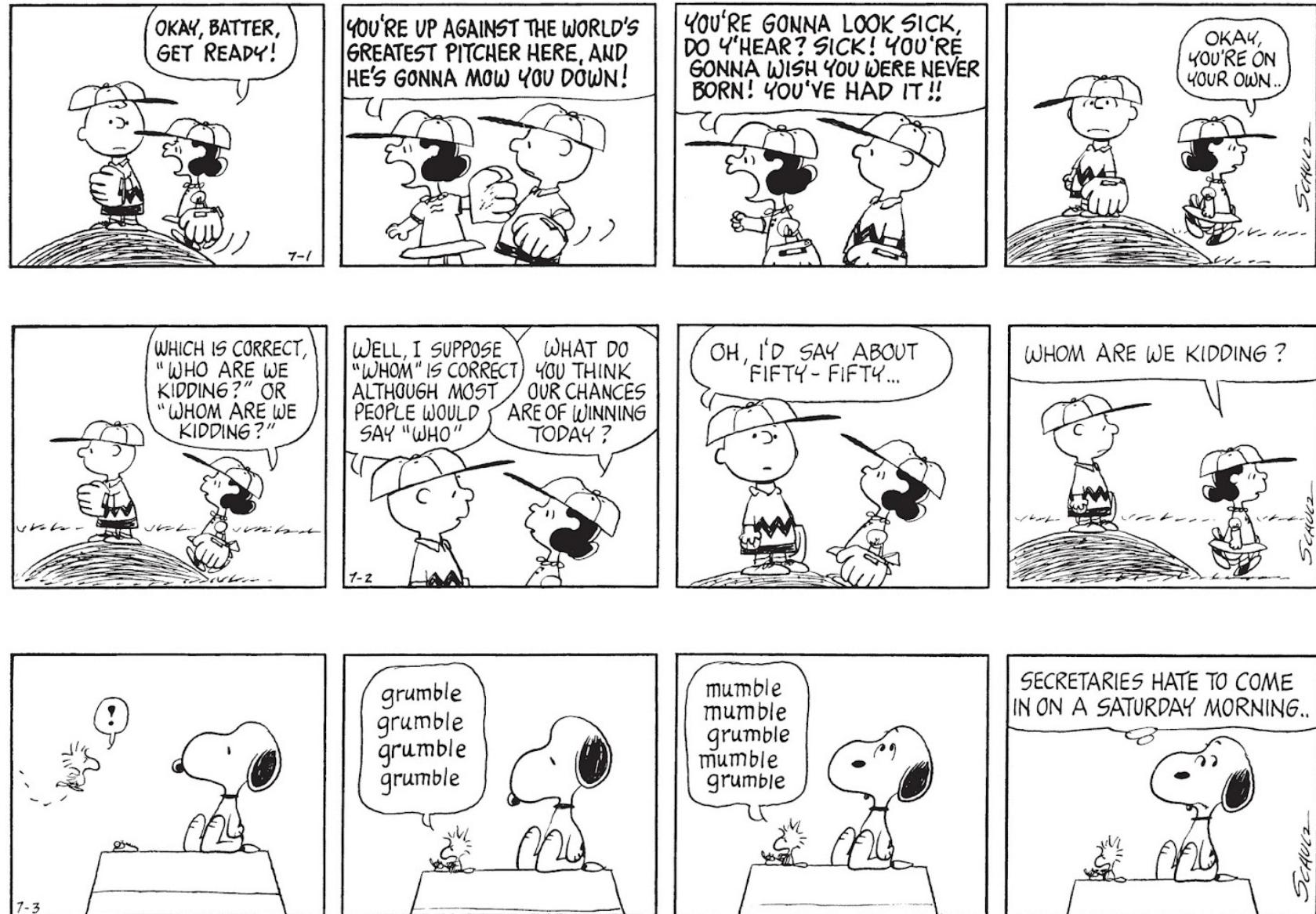
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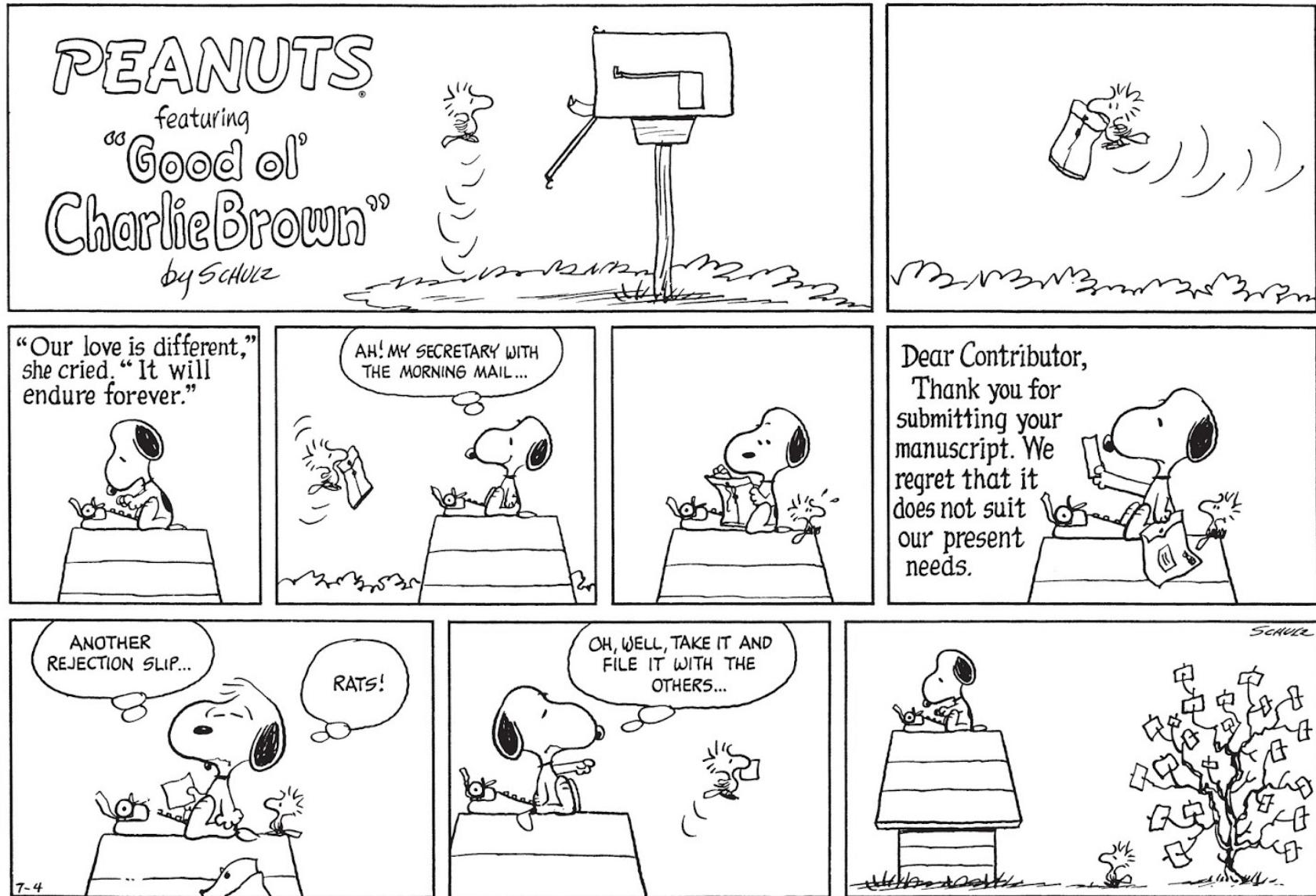




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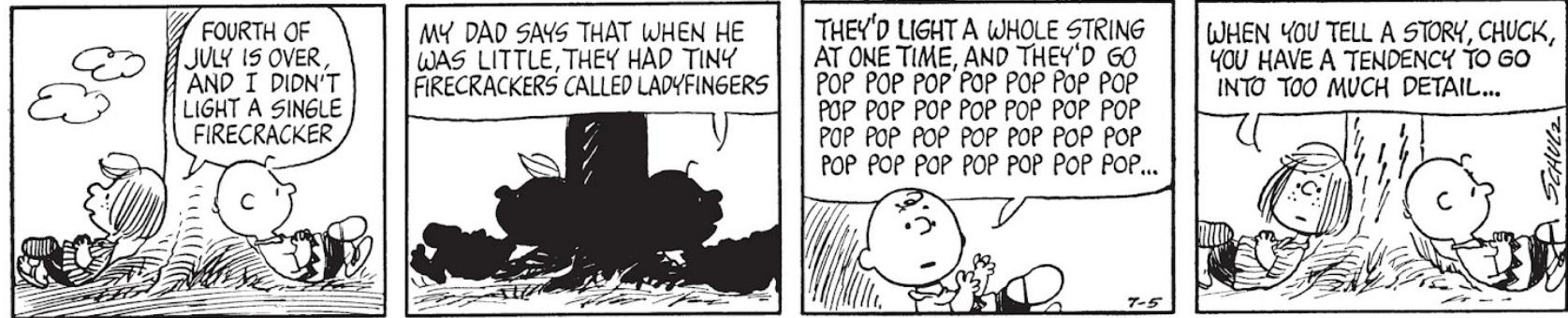
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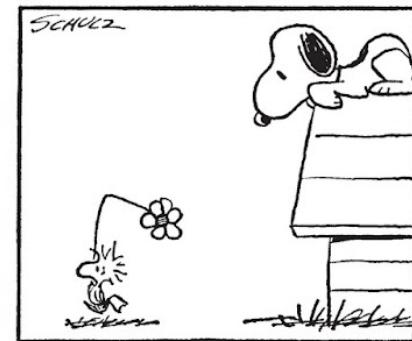
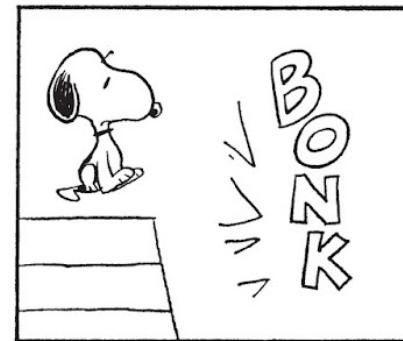
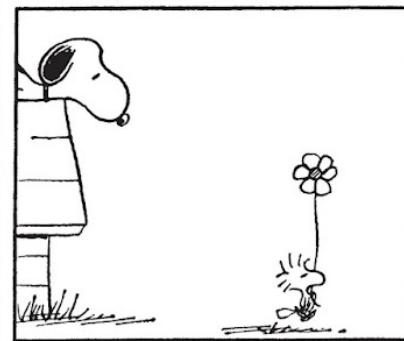
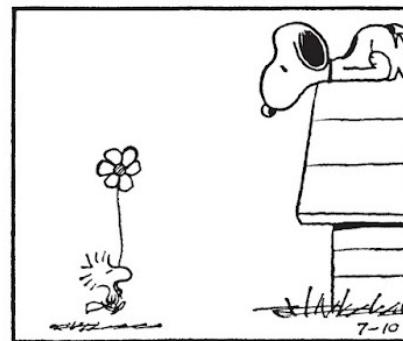
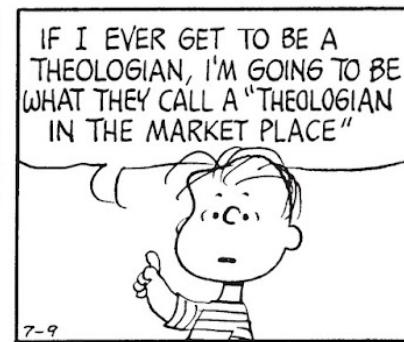
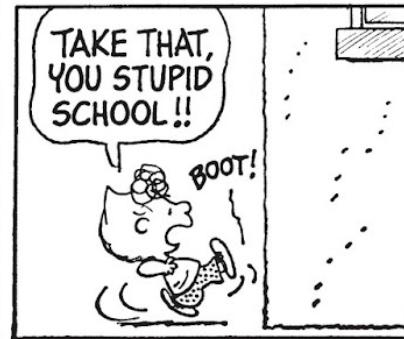
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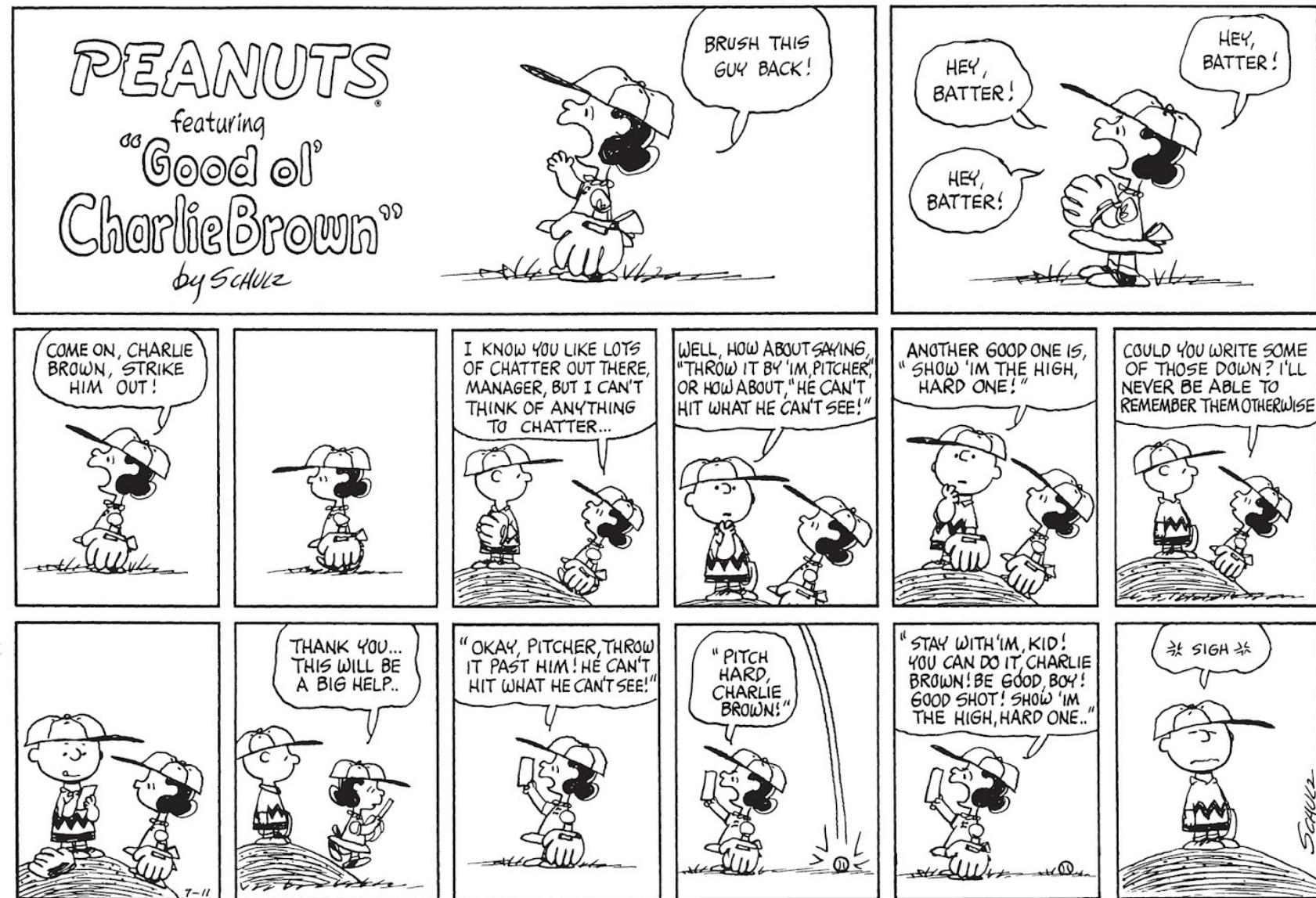
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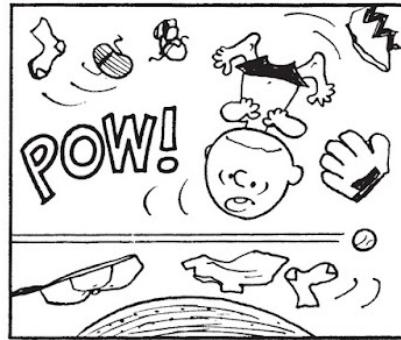
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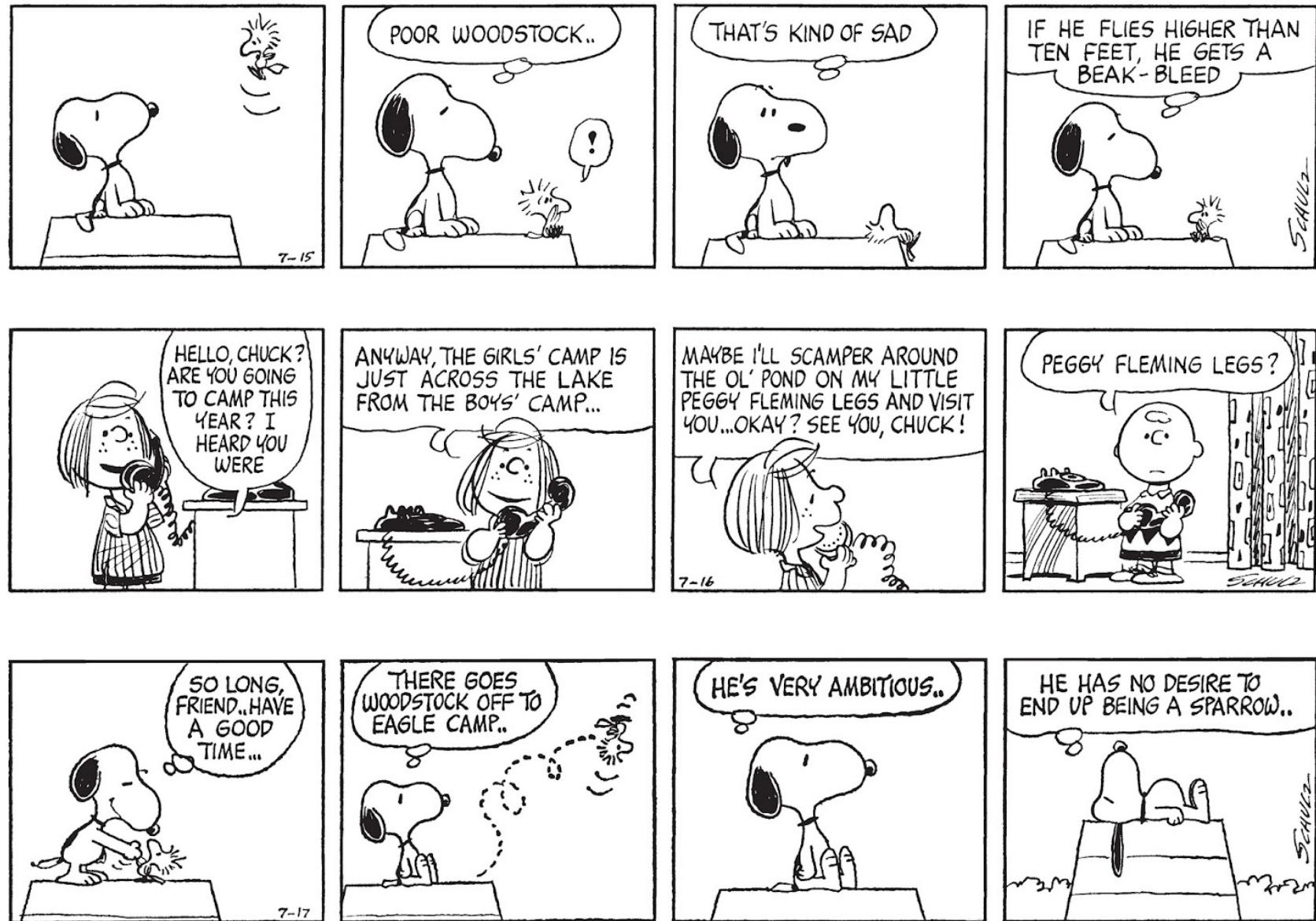


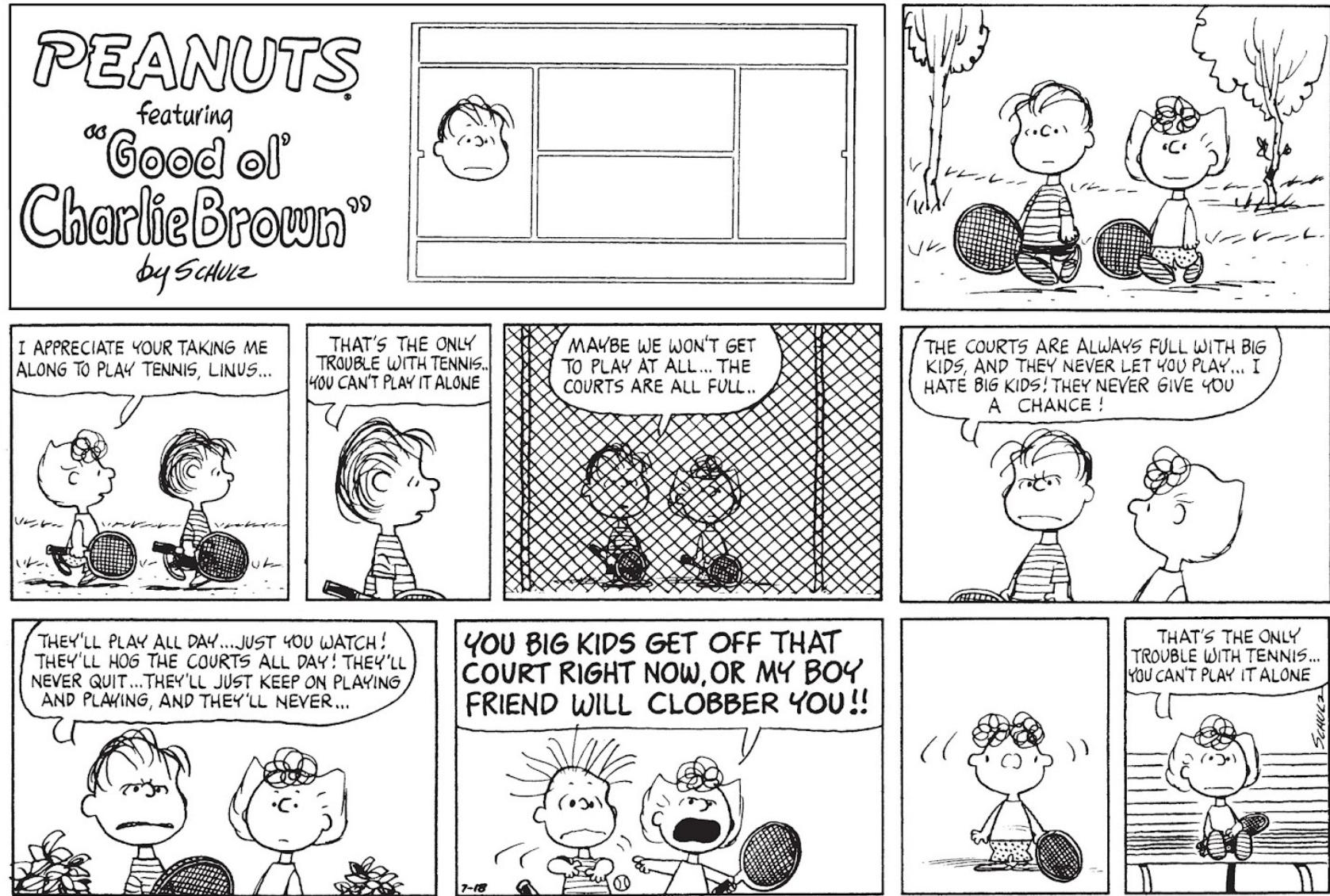


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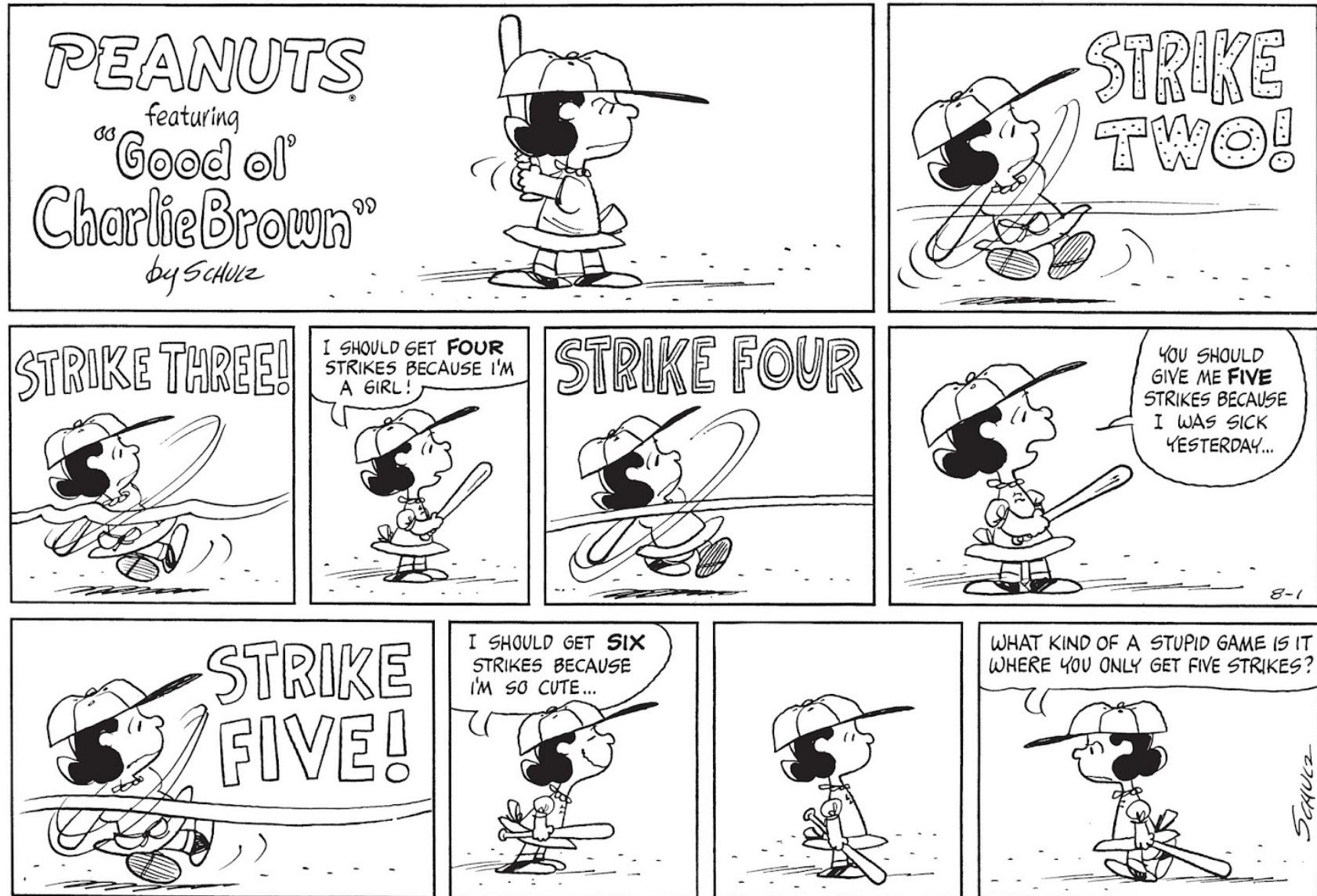
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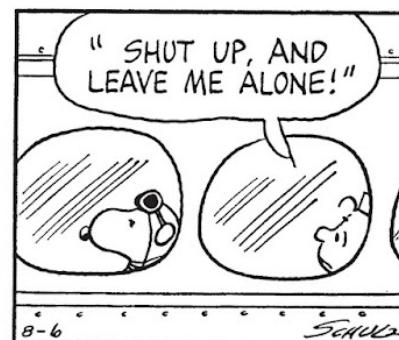
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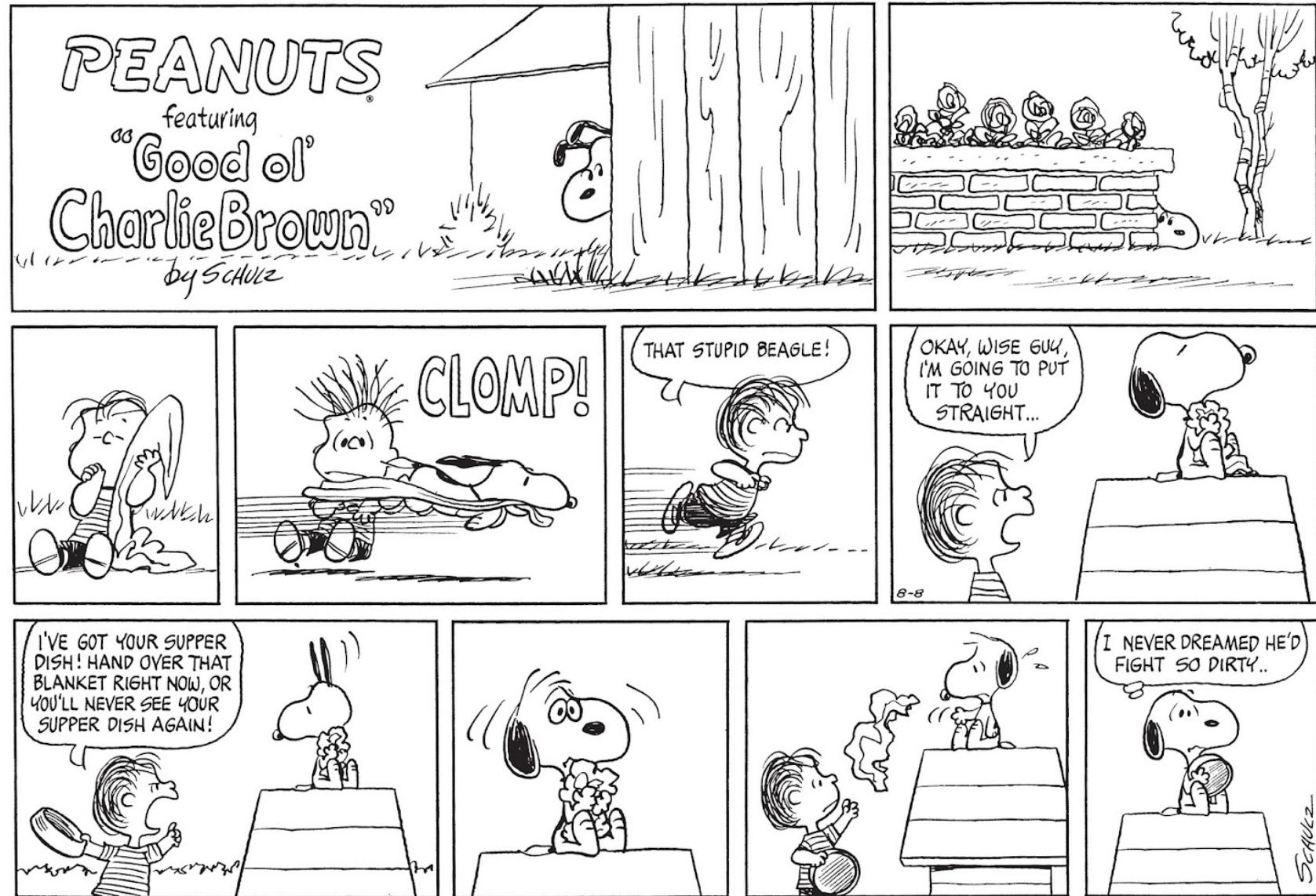
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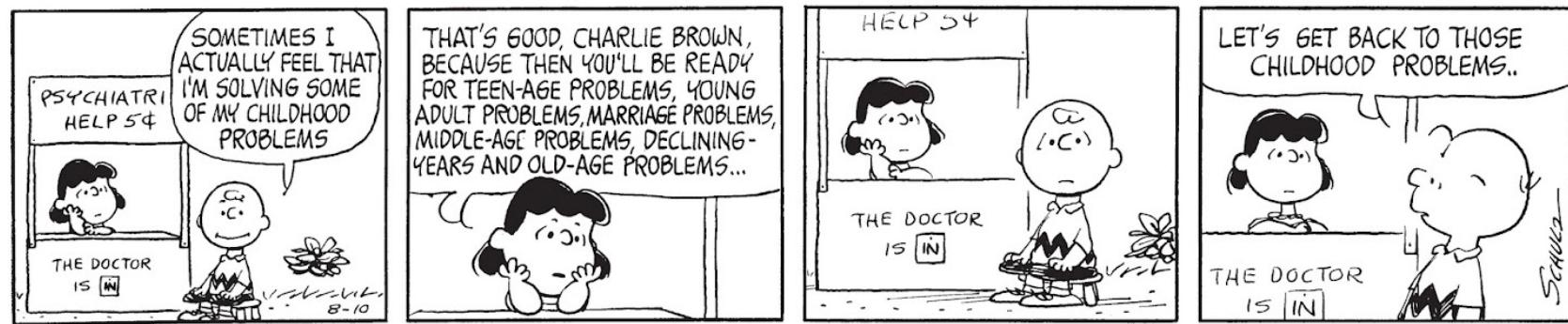
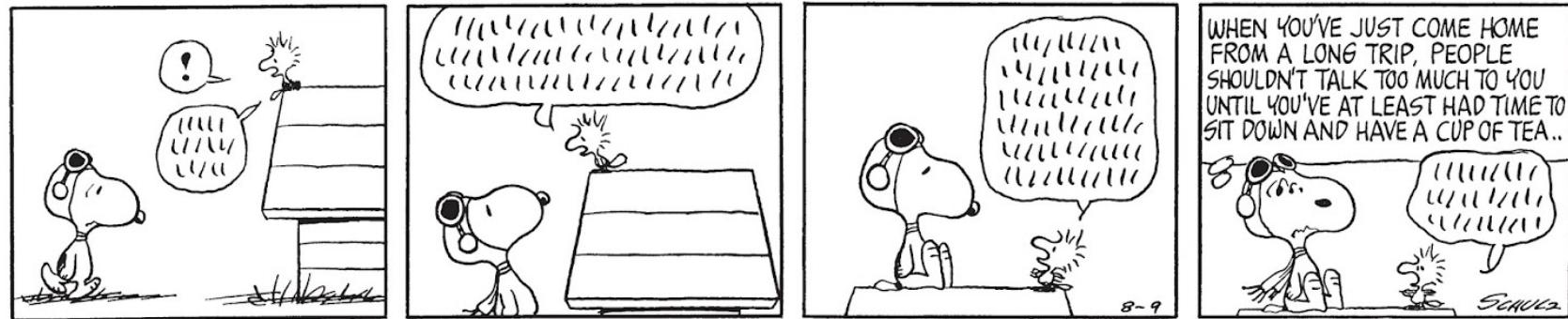
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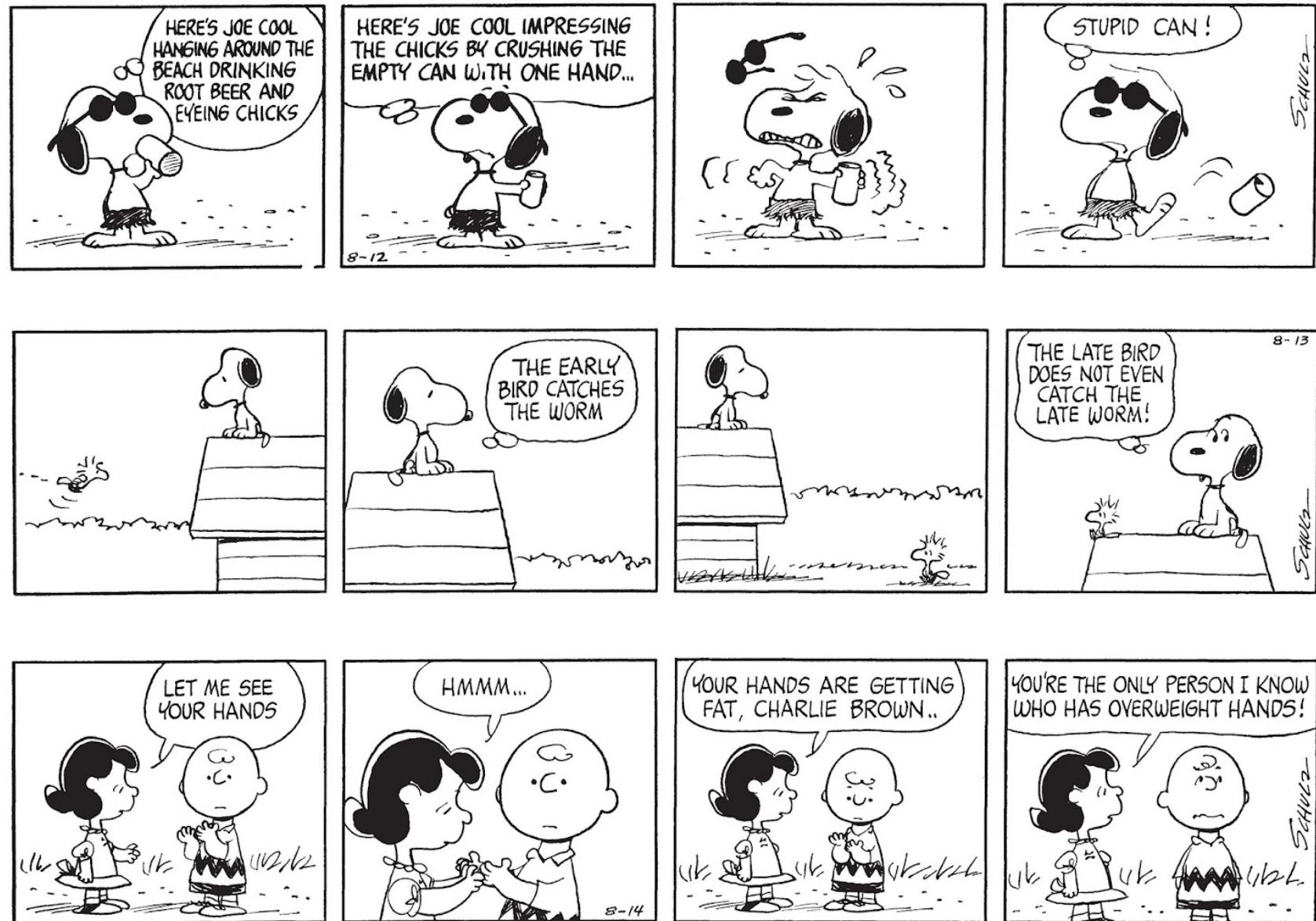
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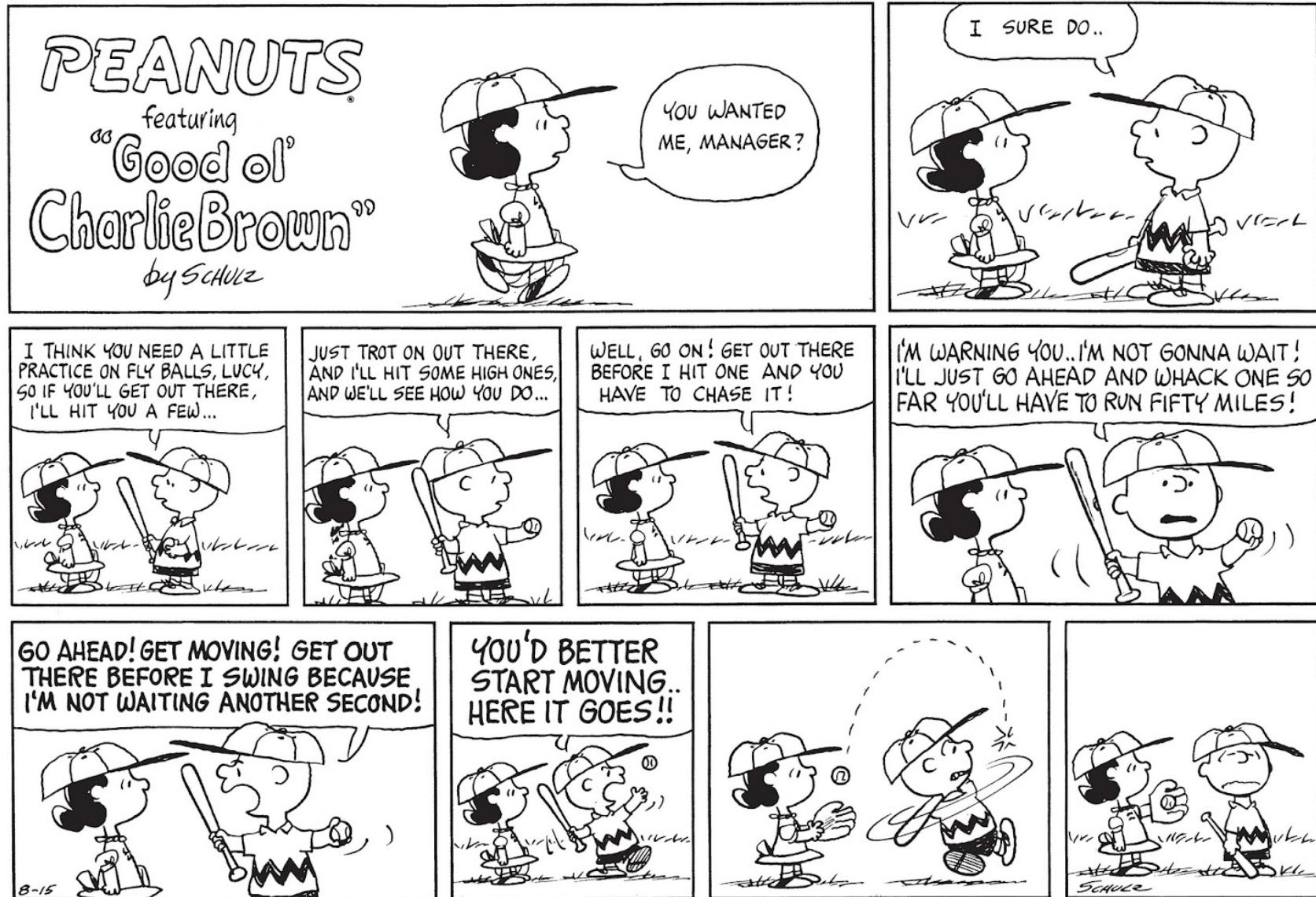
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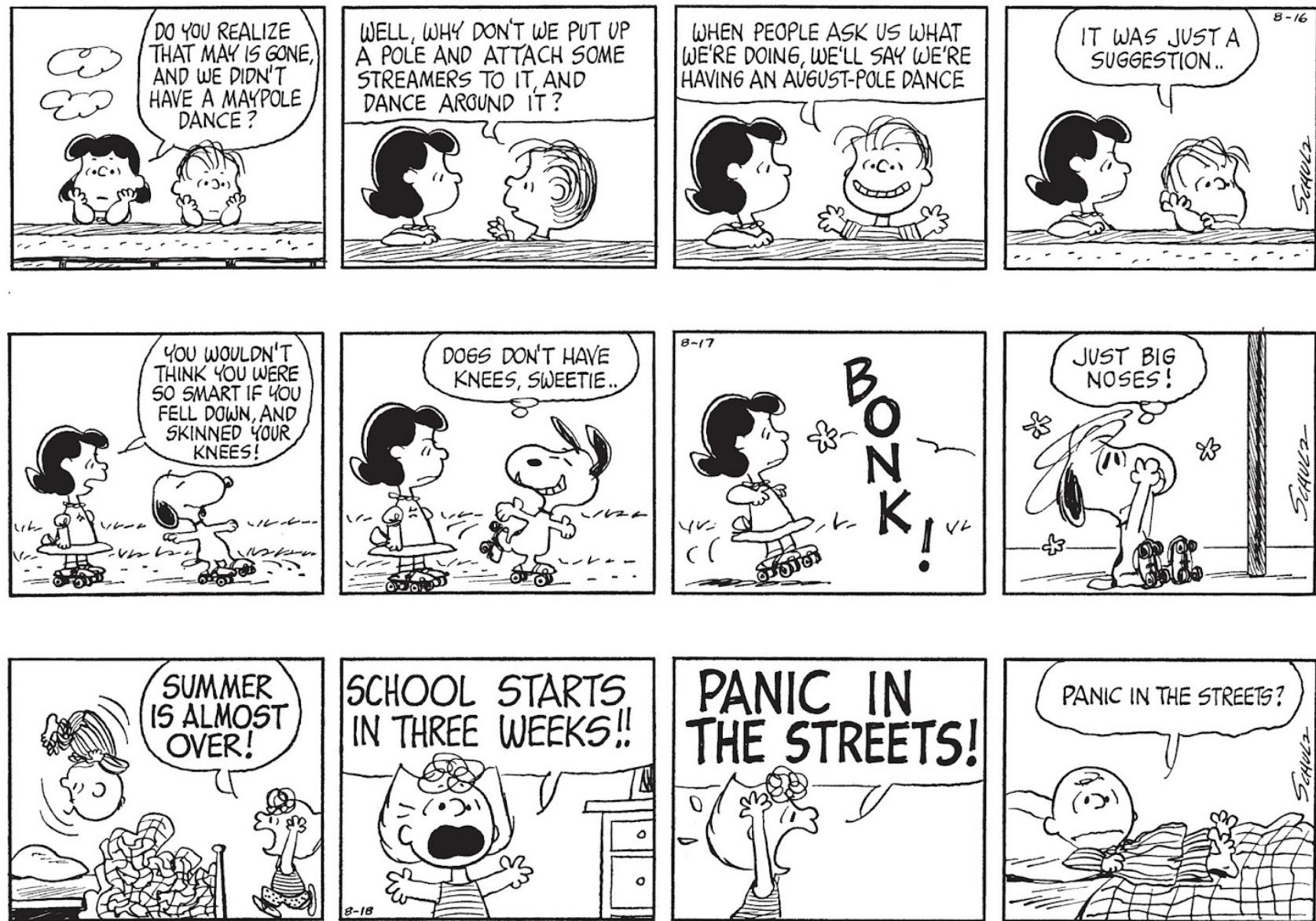
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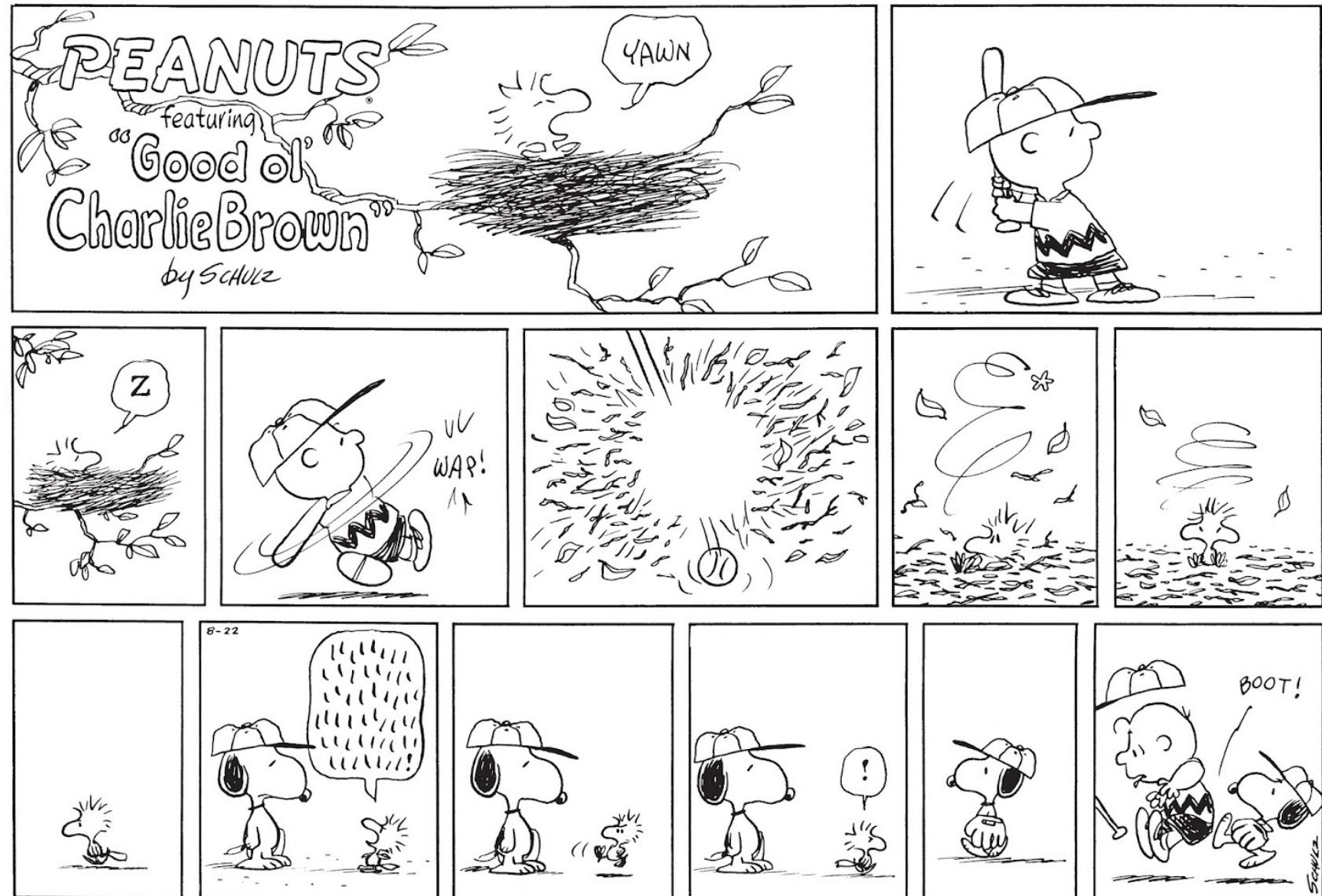
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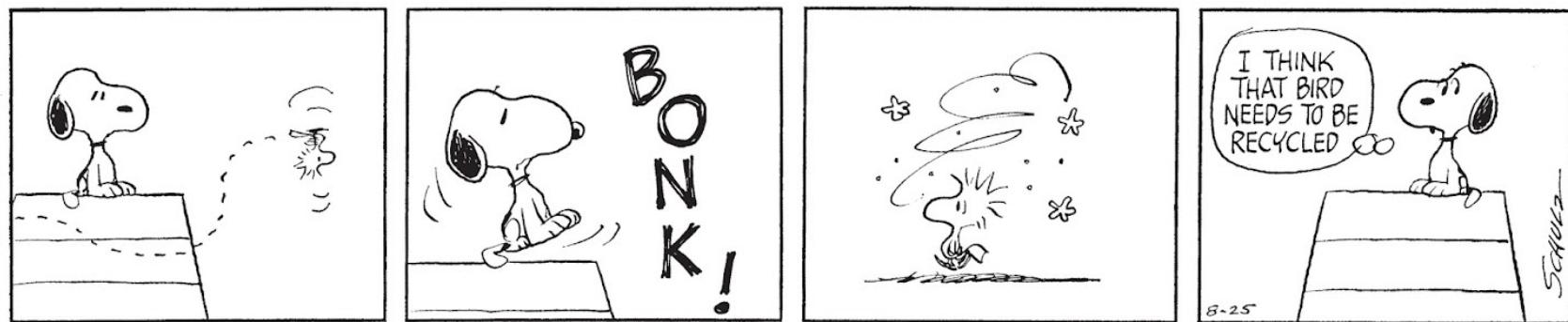
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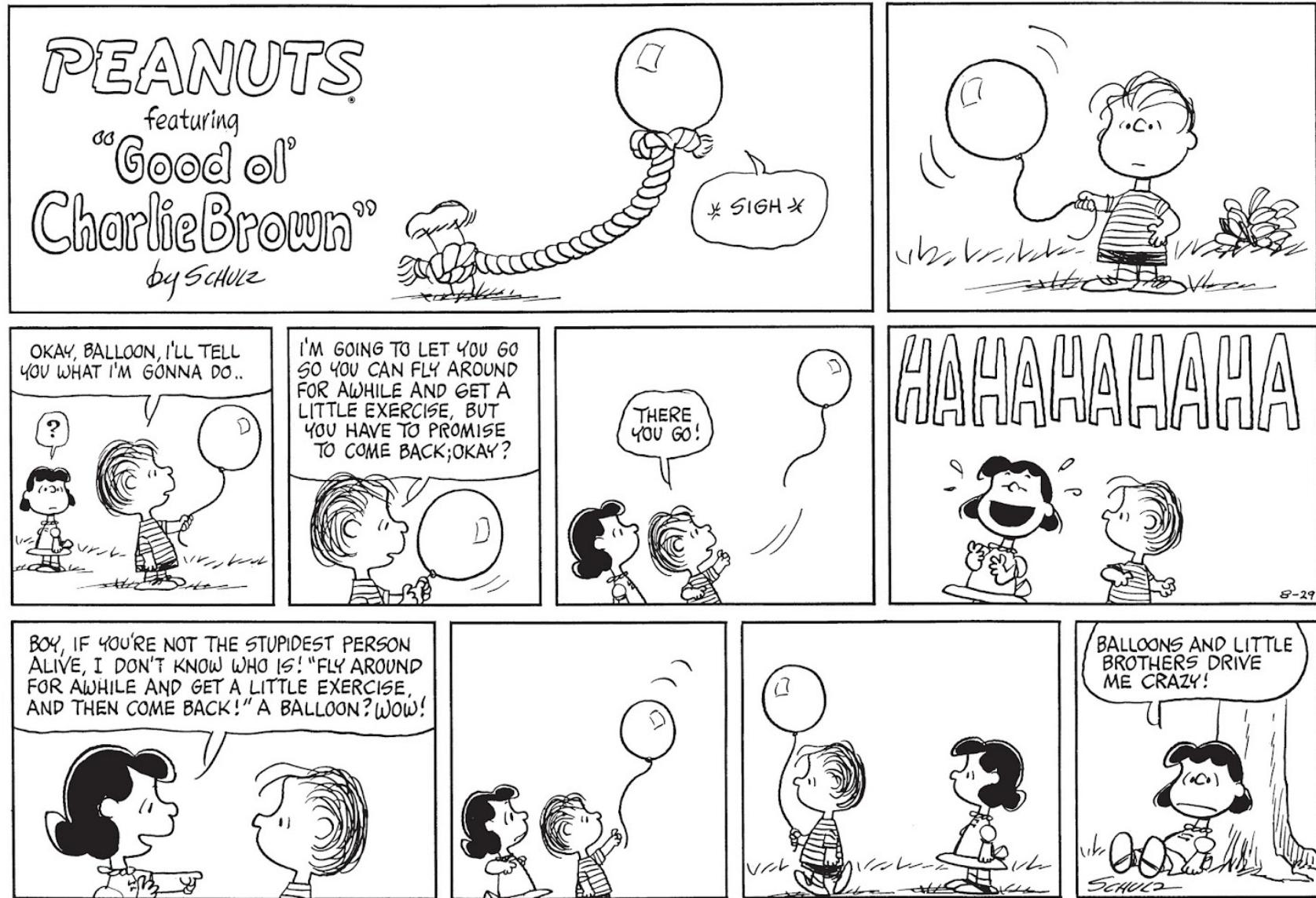
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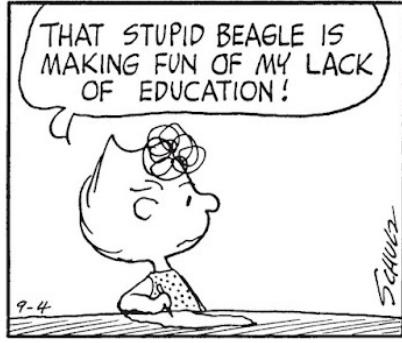
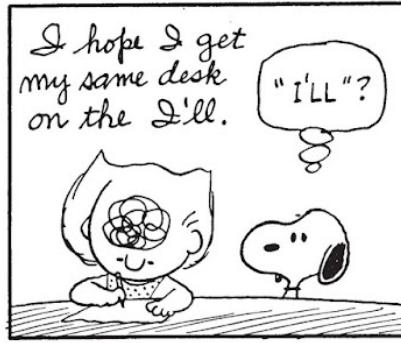
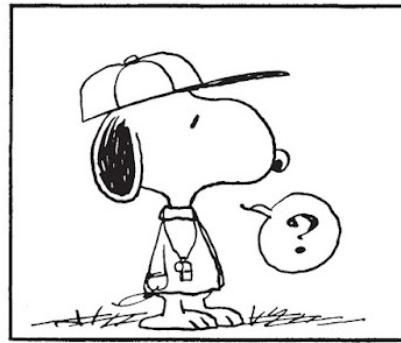
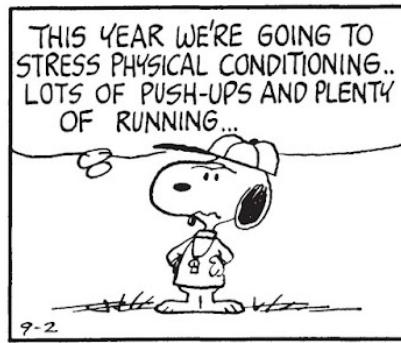
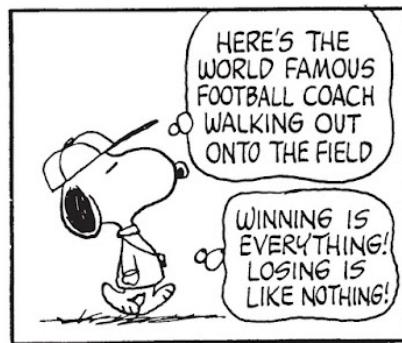
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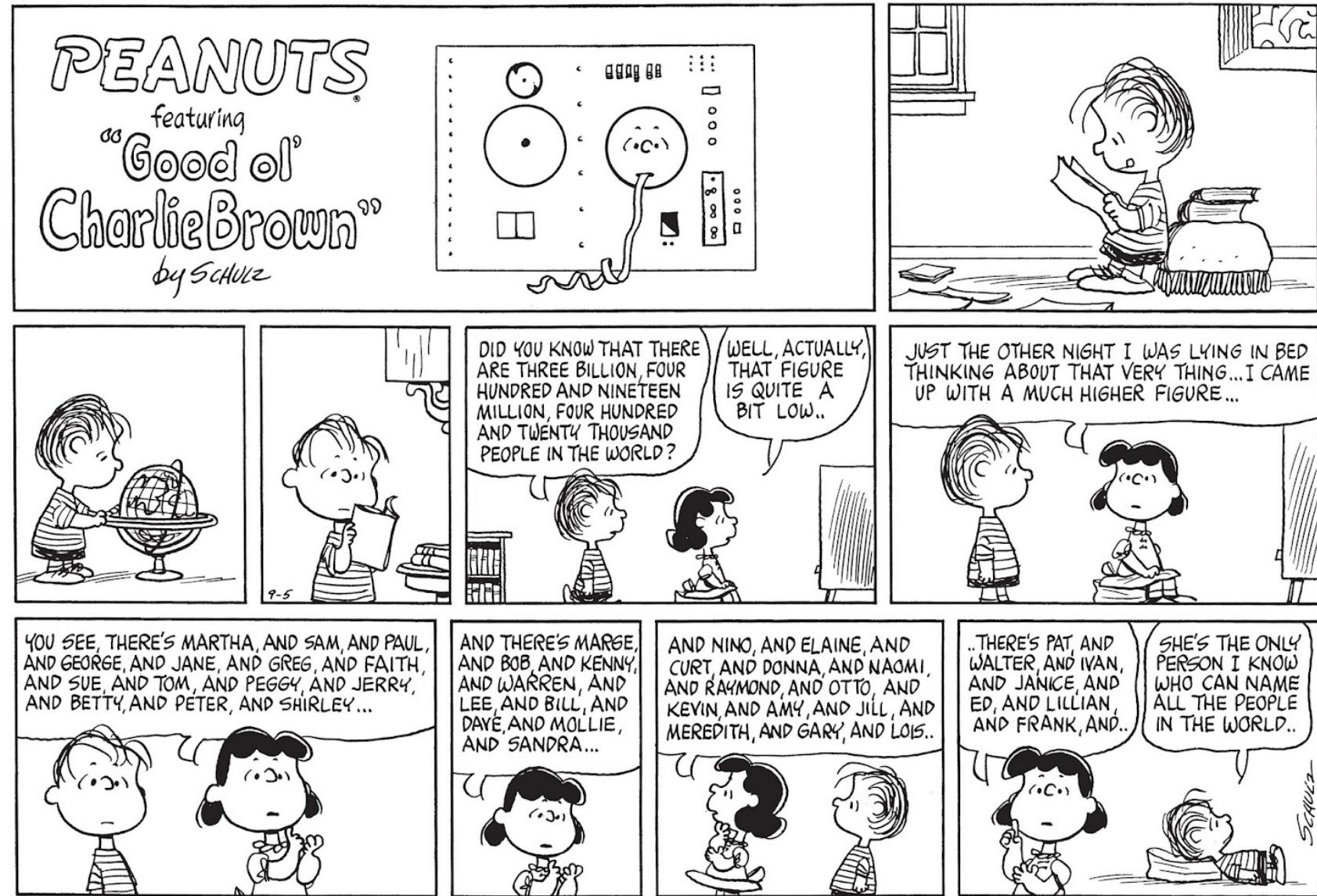
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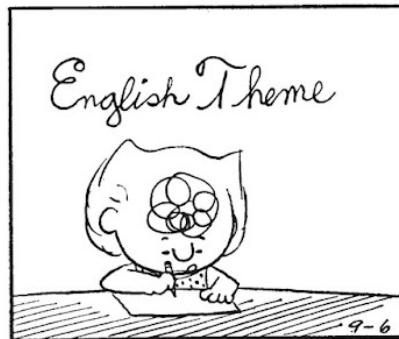
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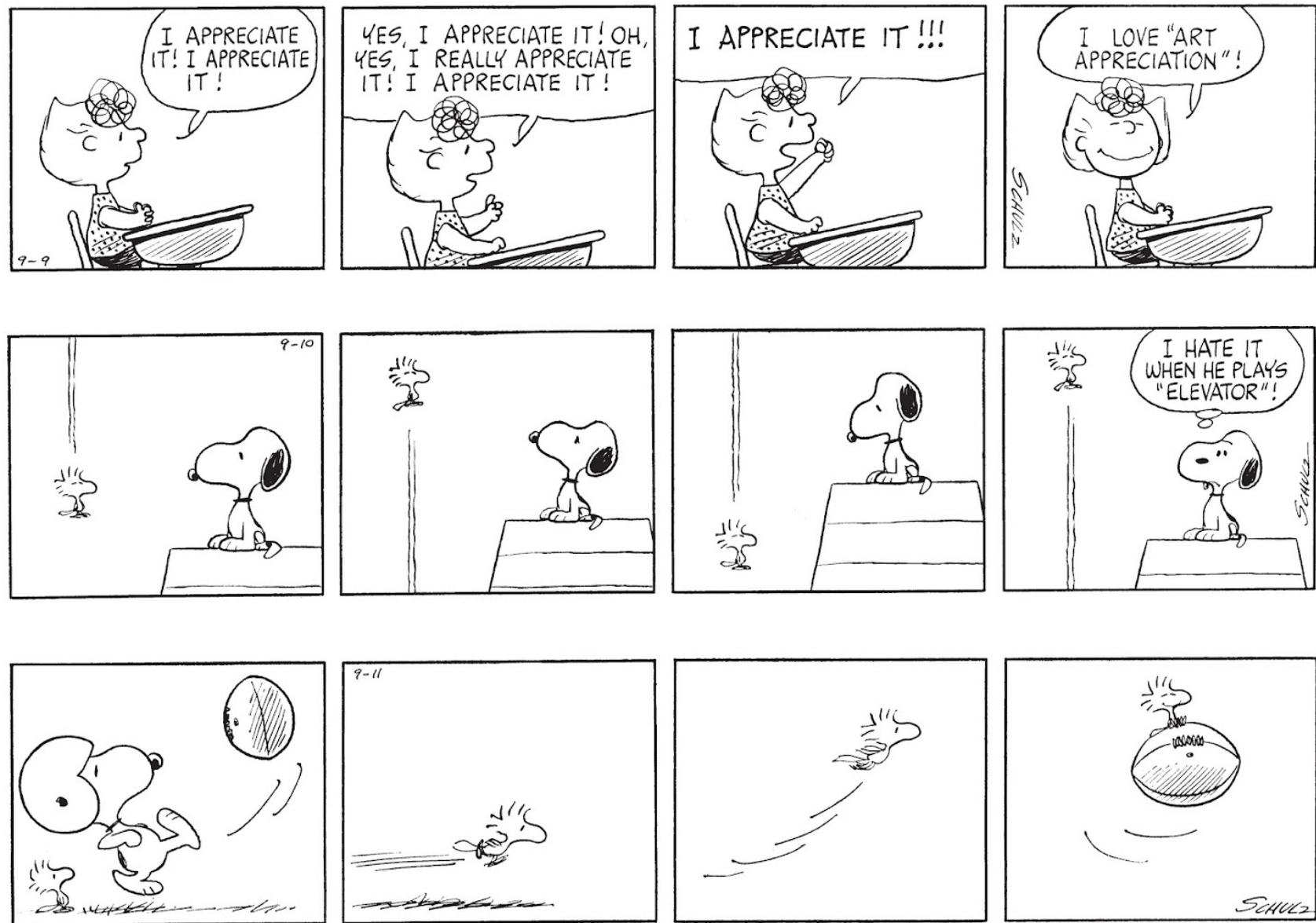
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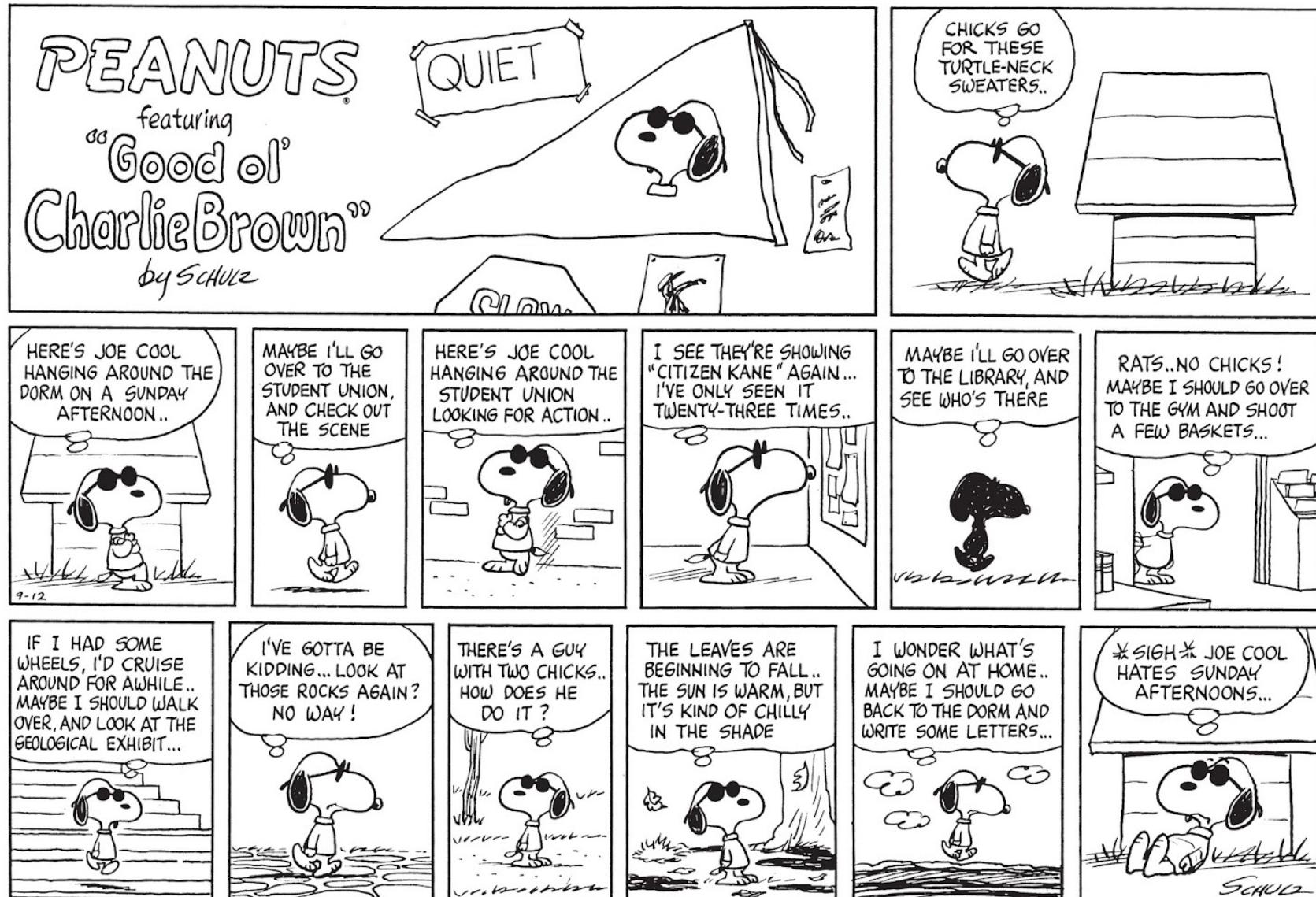
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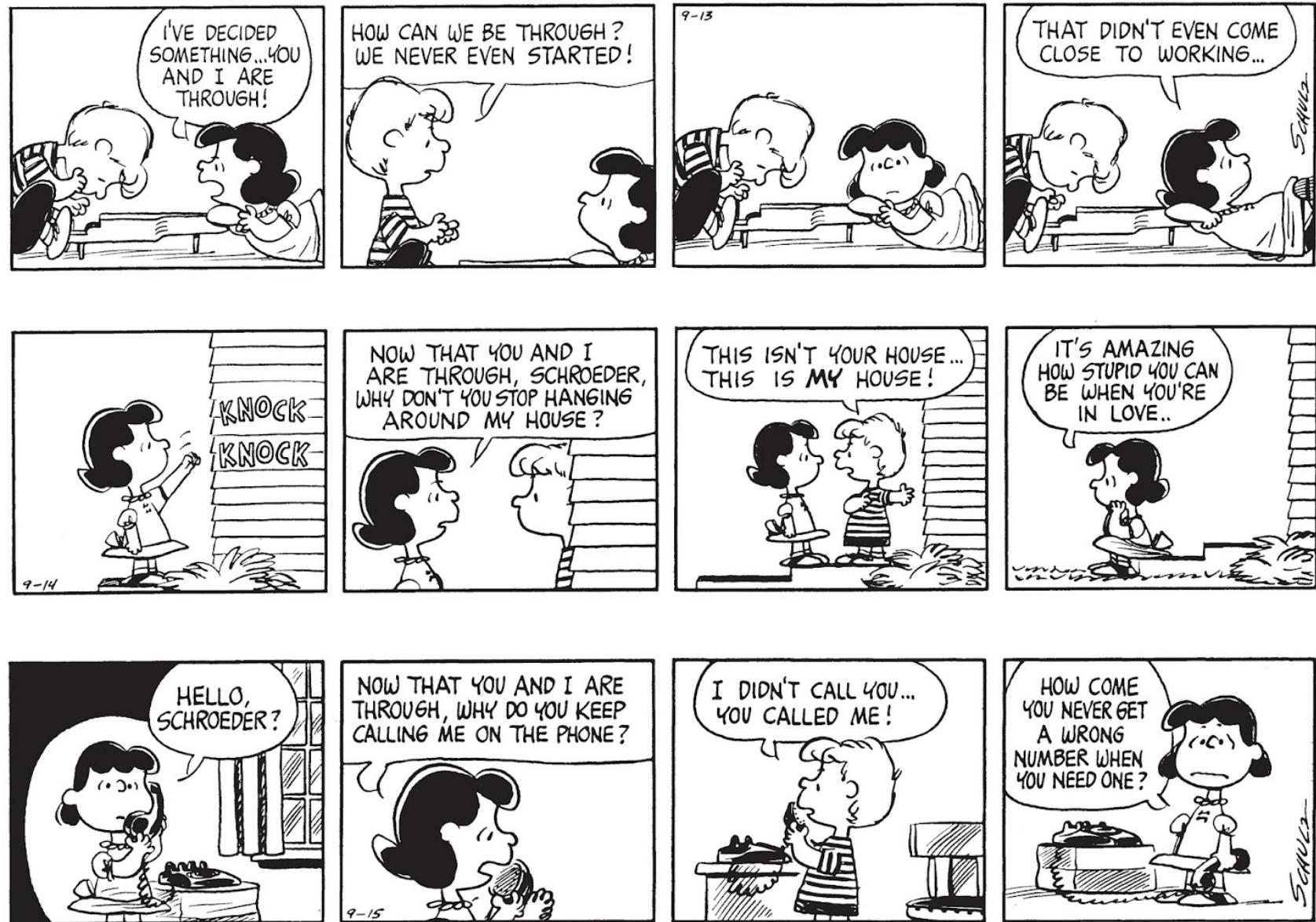
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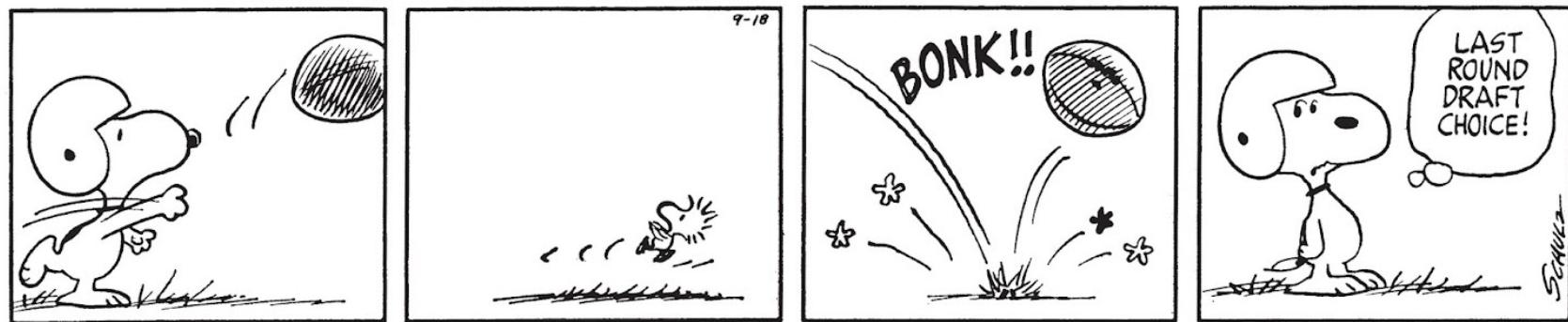
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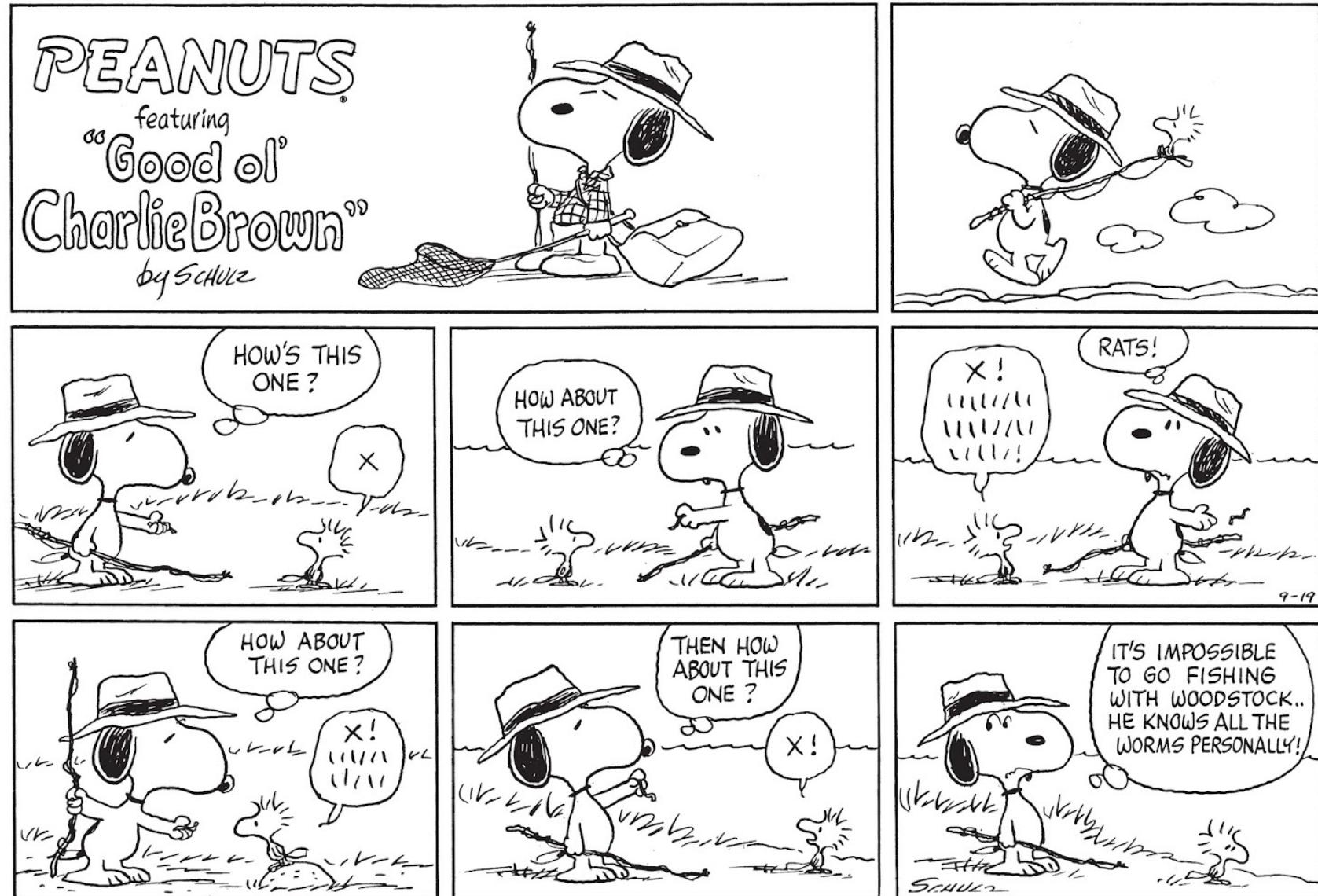
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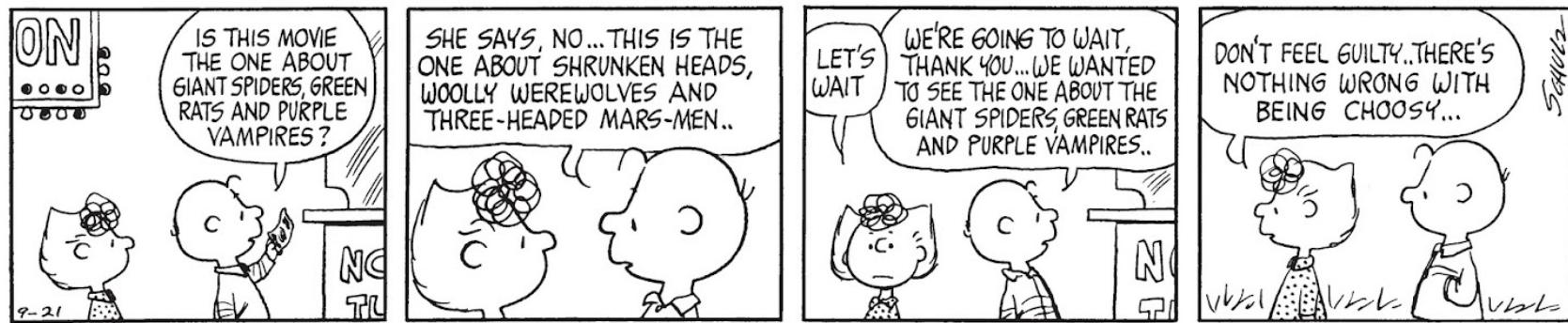
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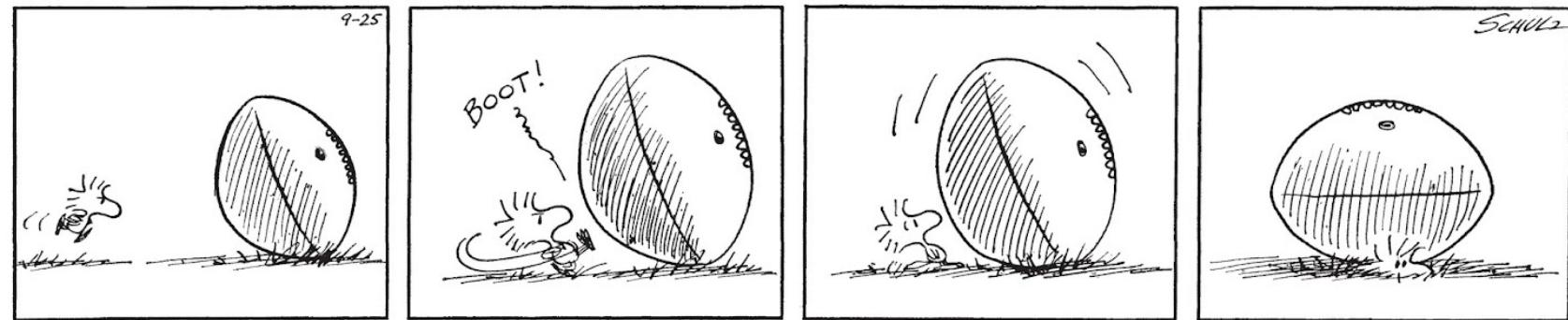
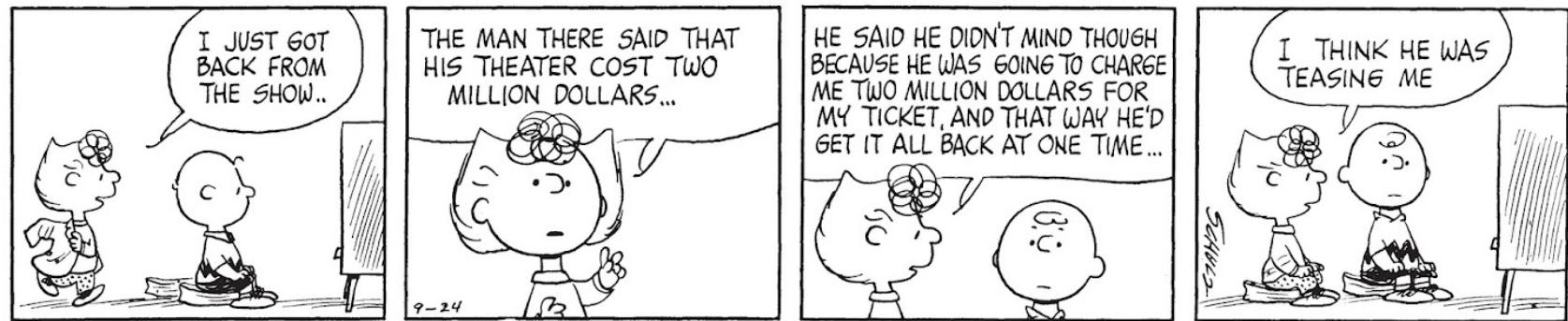
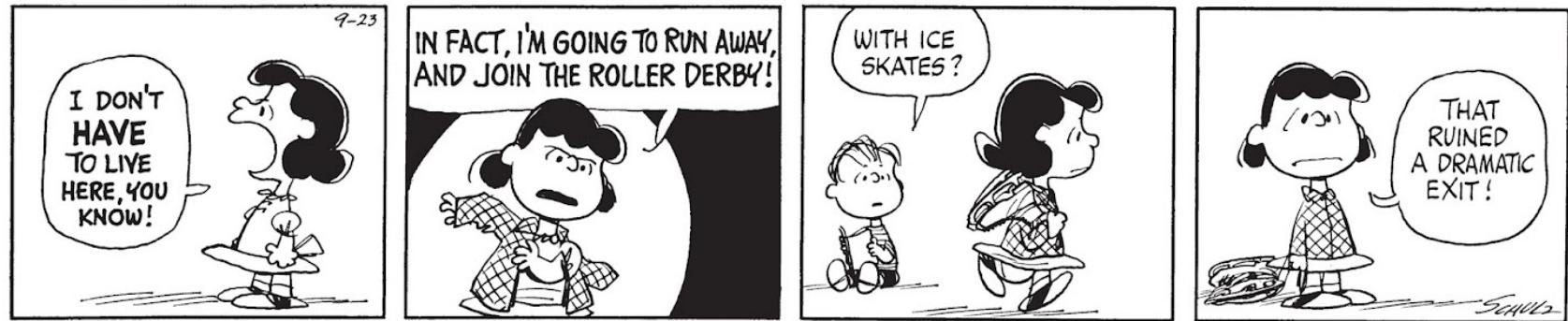
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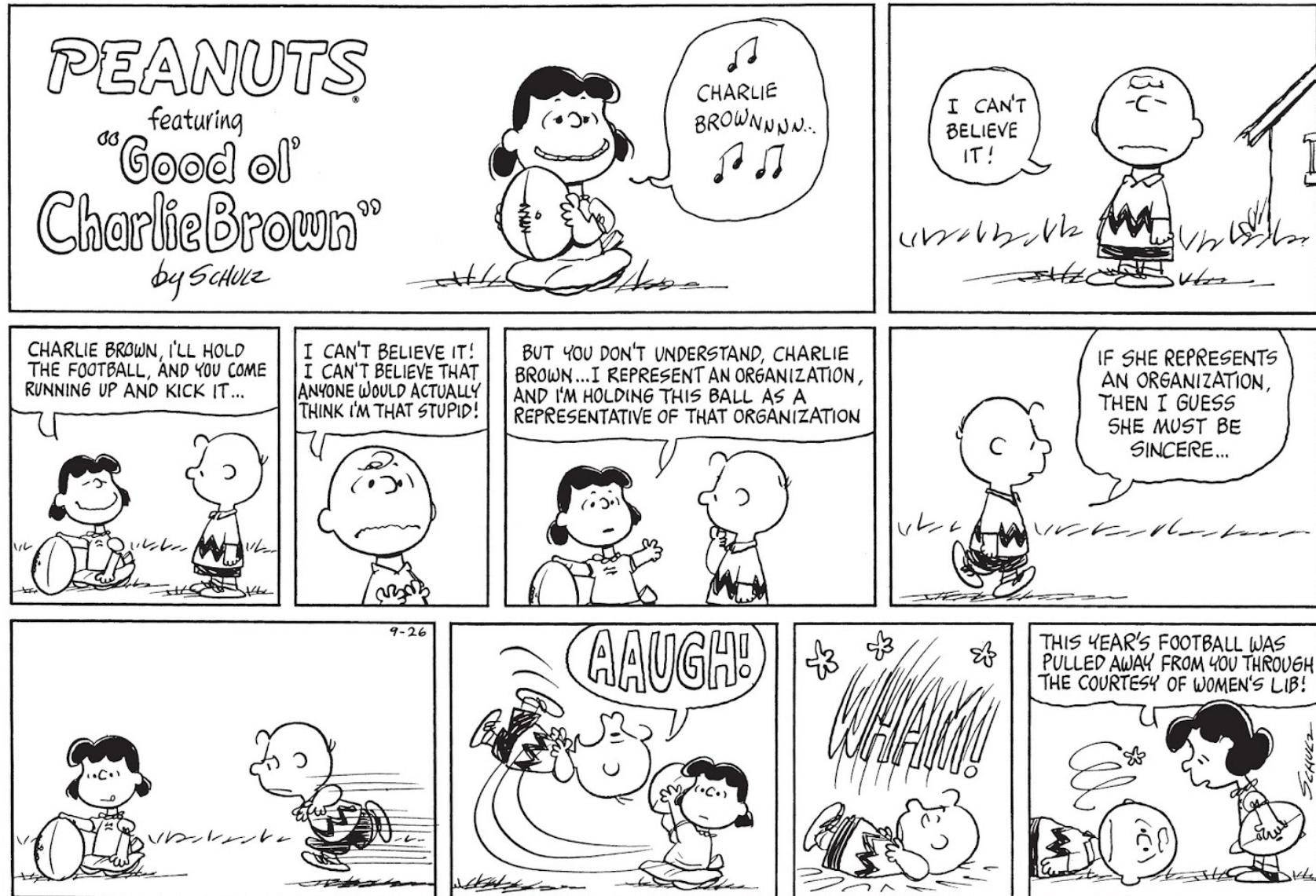




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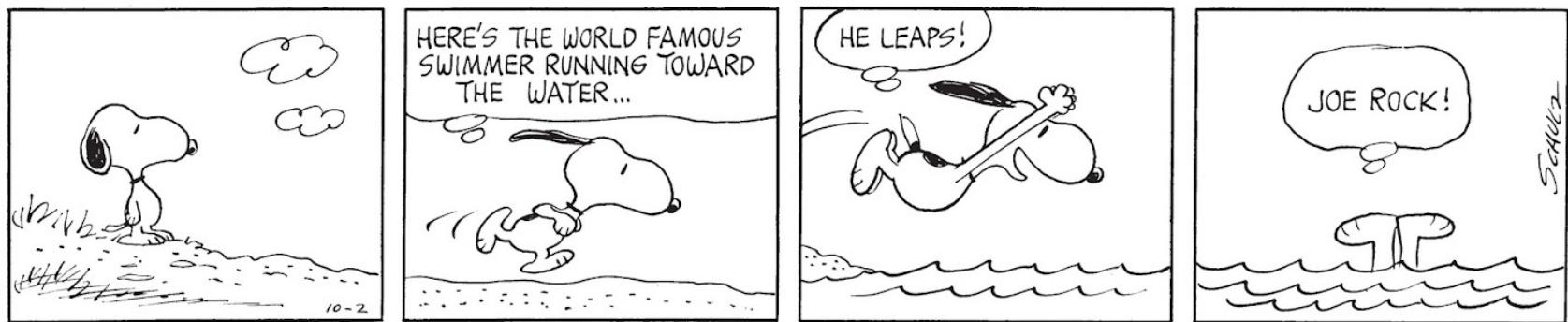


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September

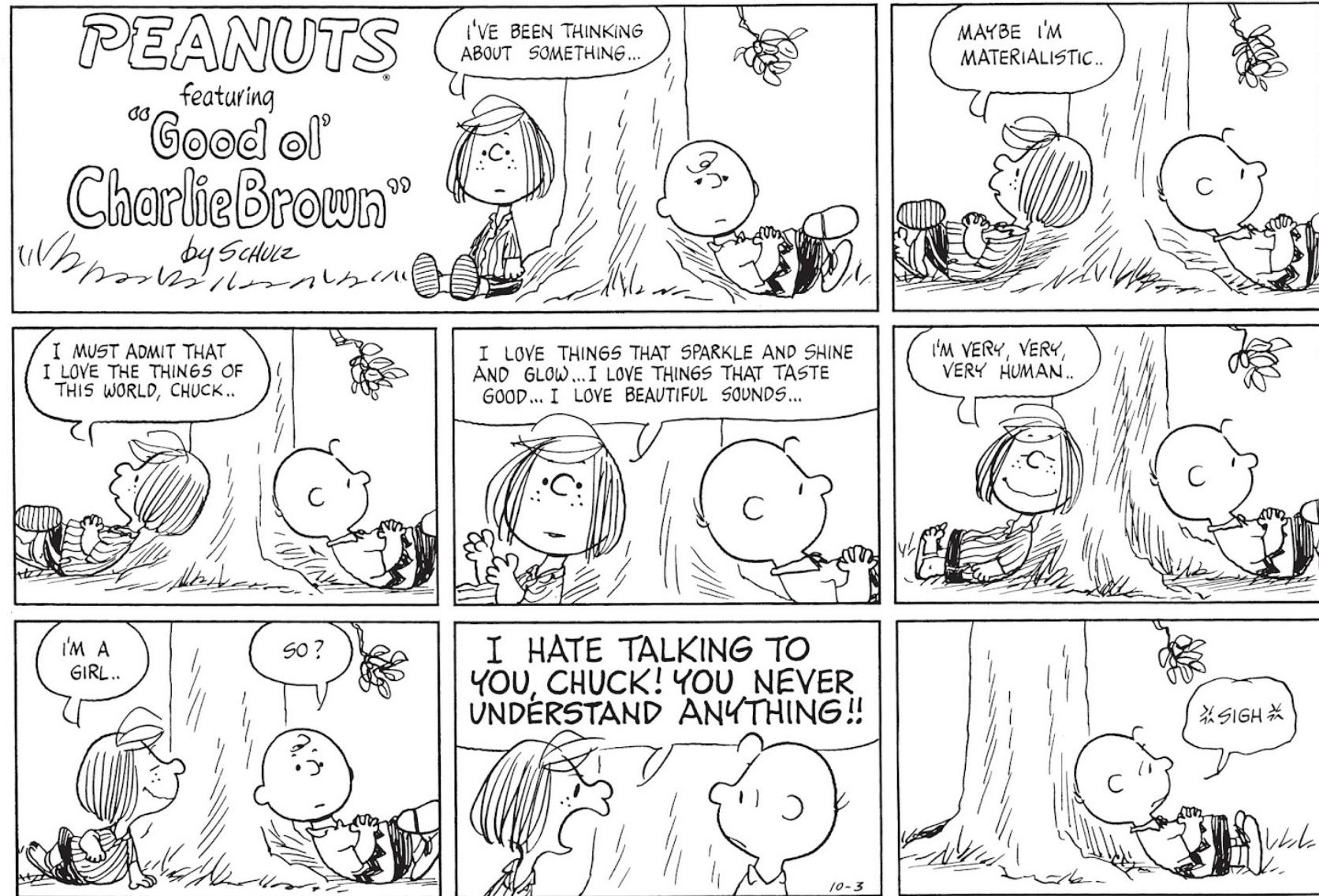
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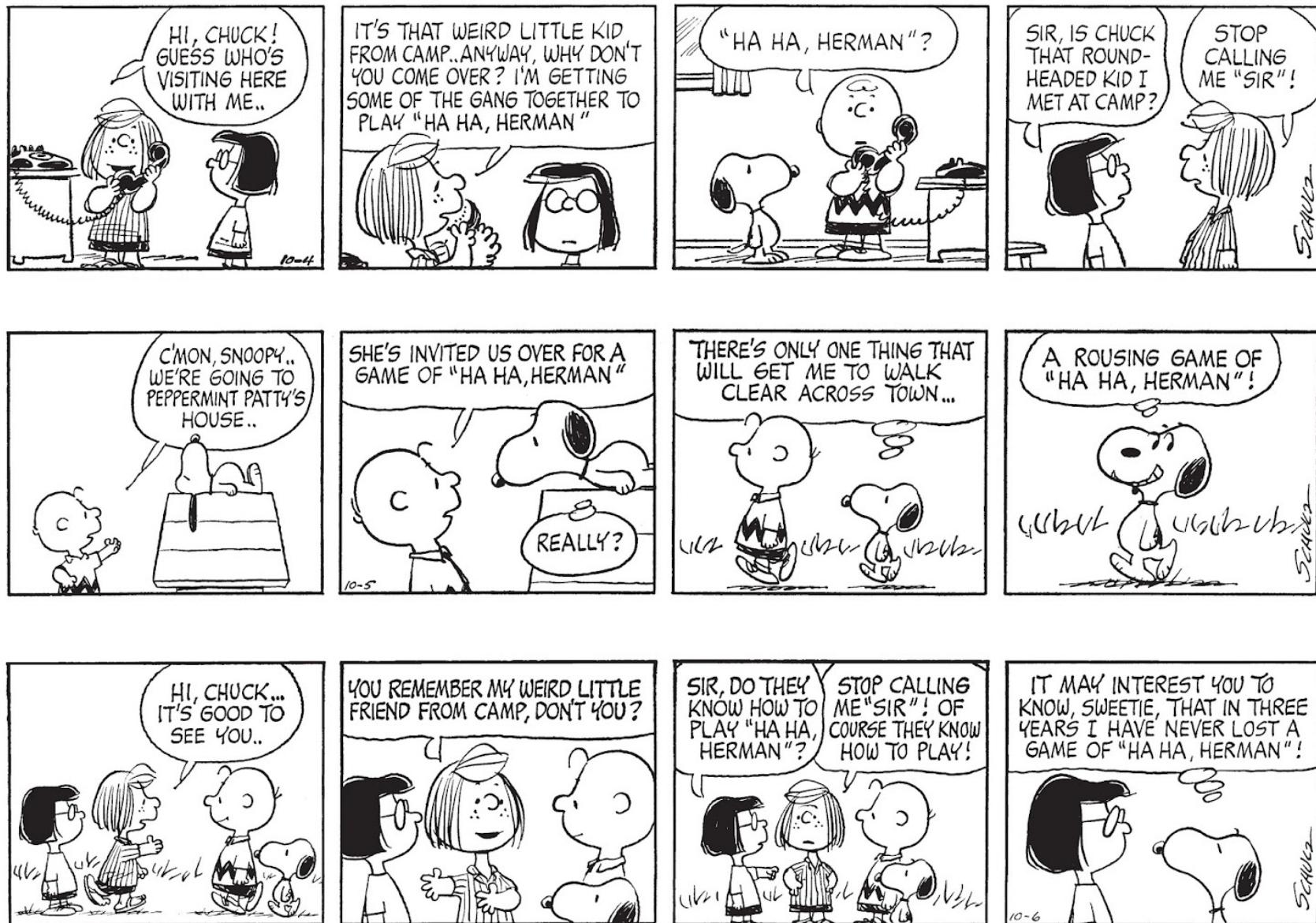
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September/October



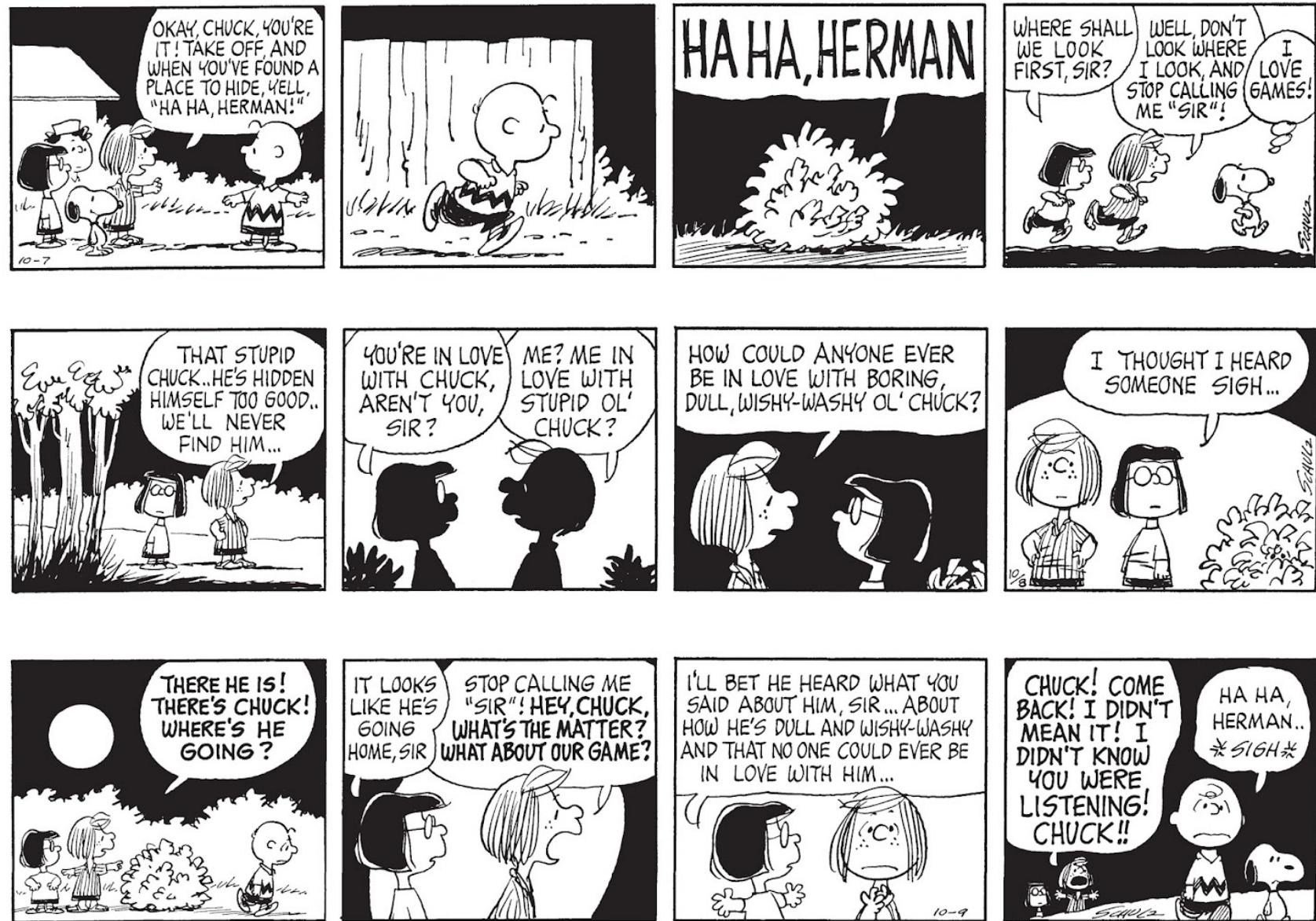
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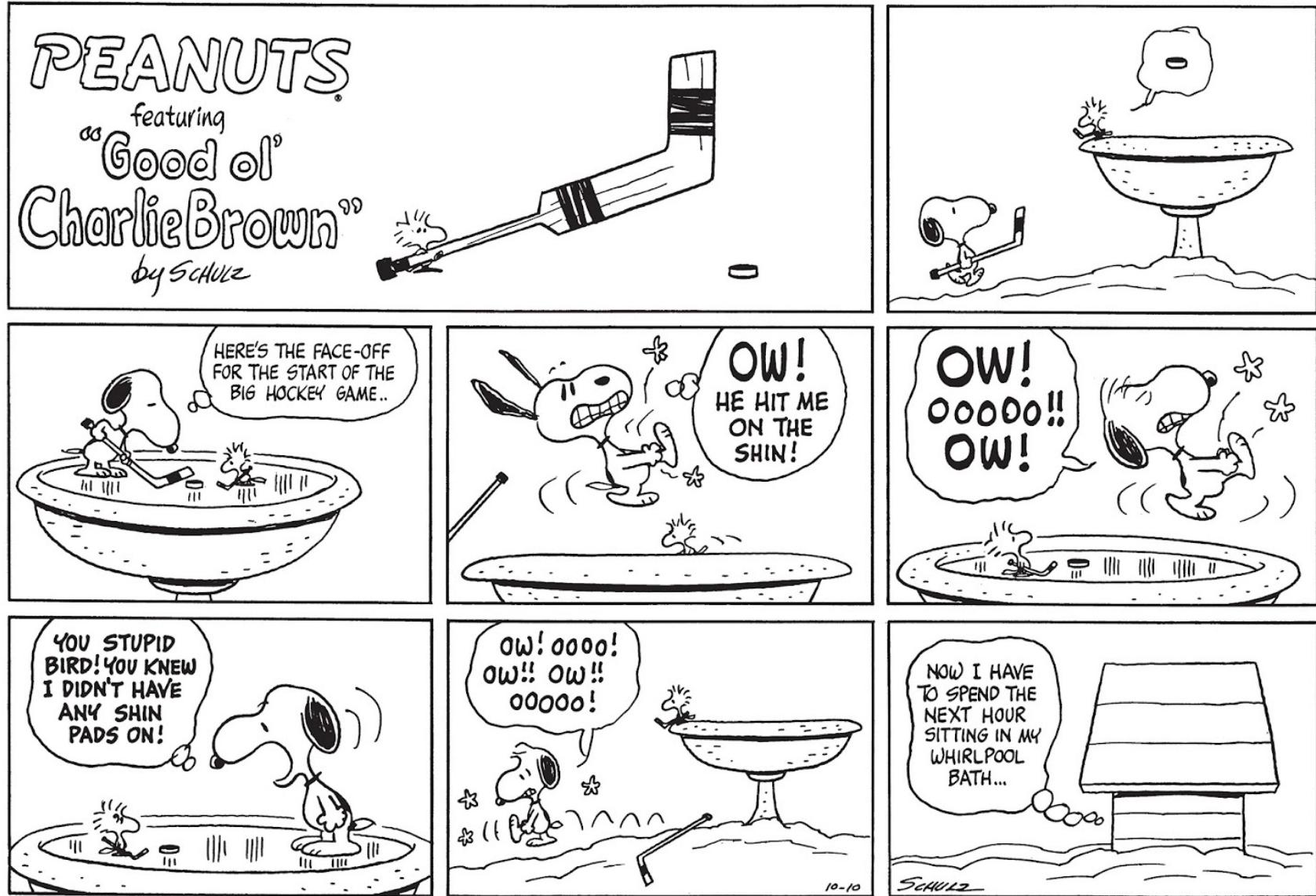
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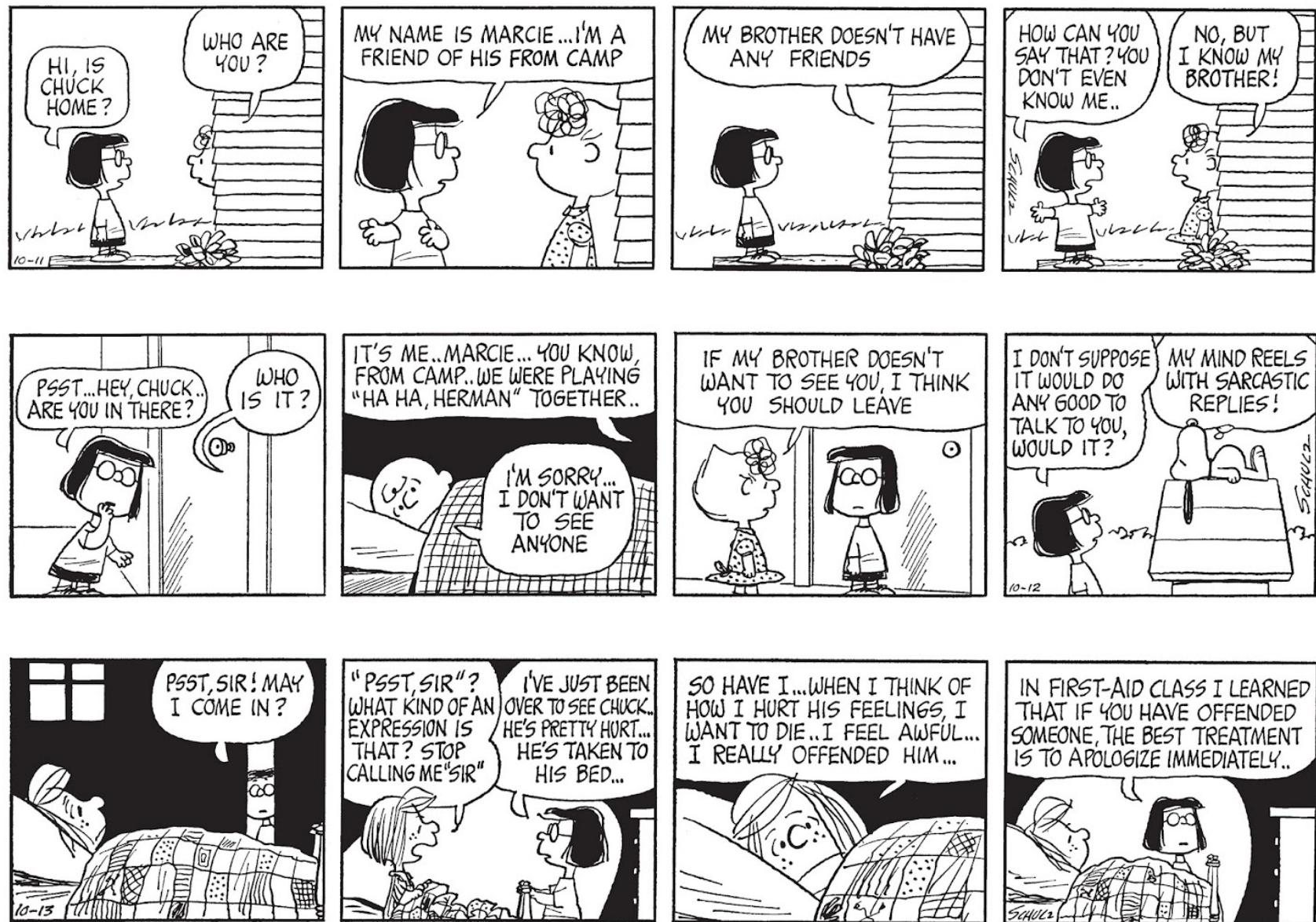
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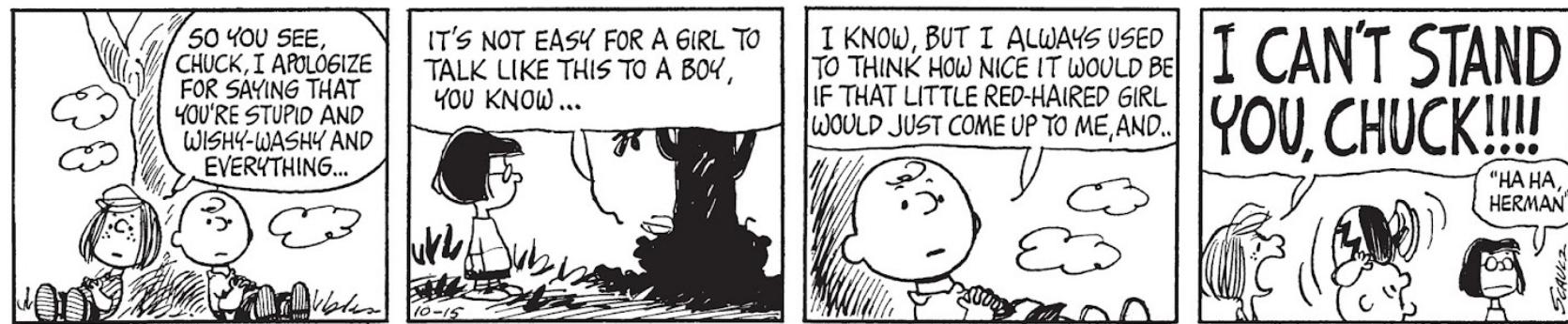
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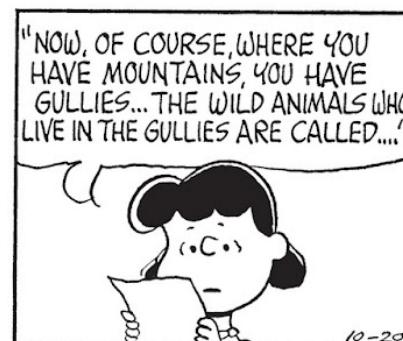
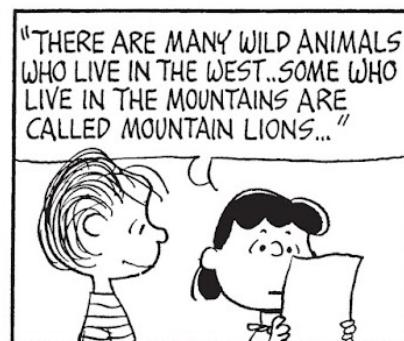
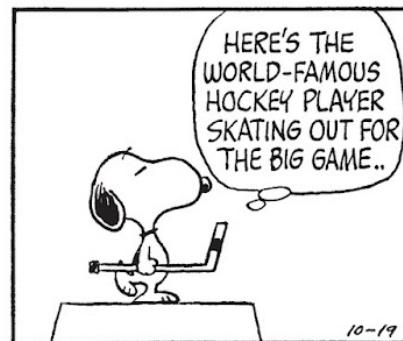
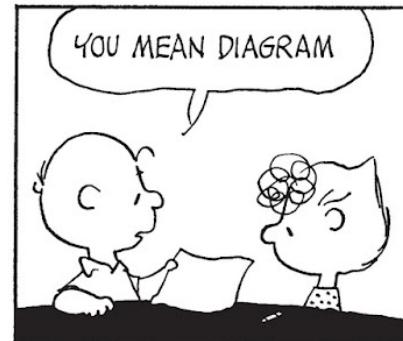


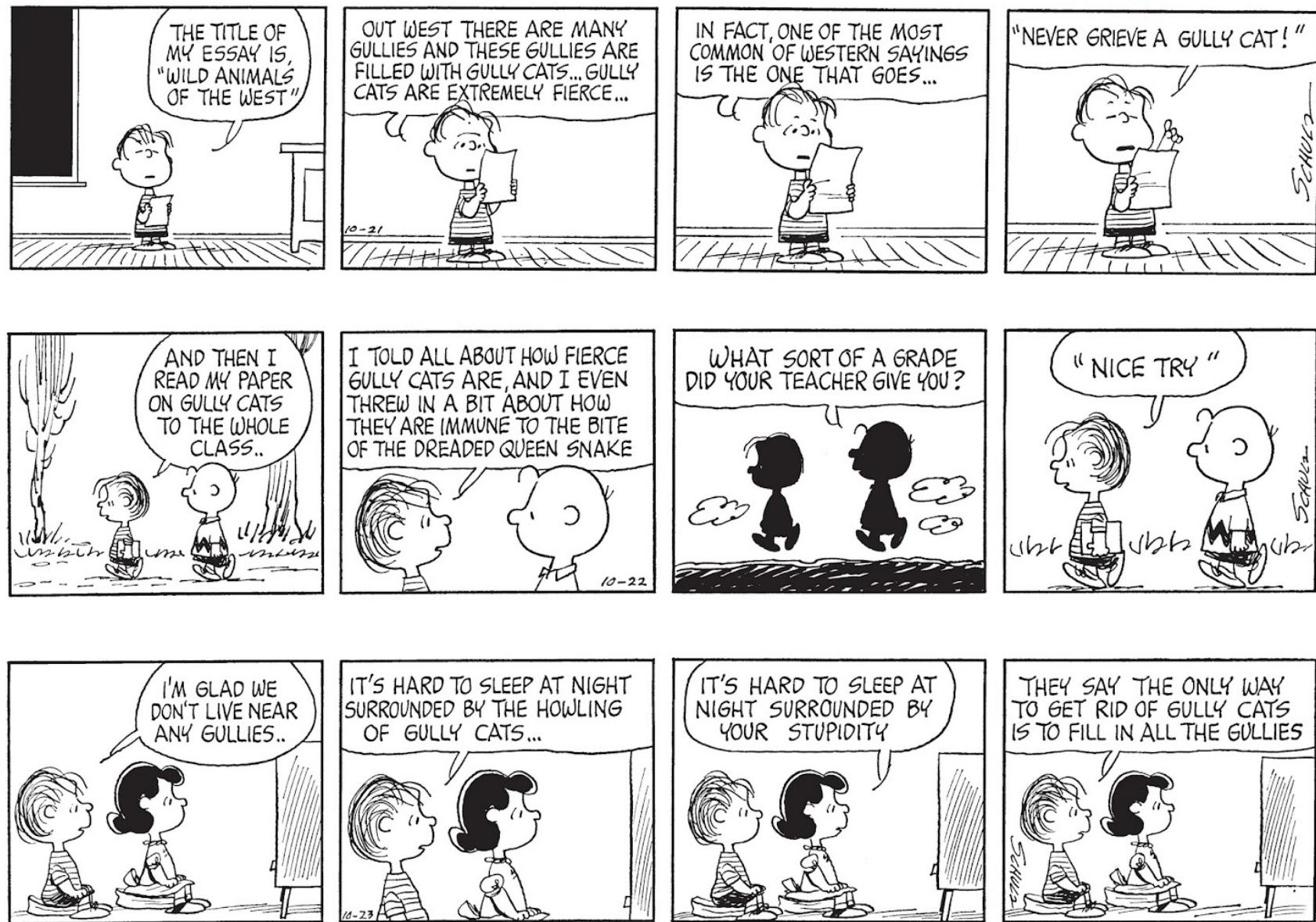


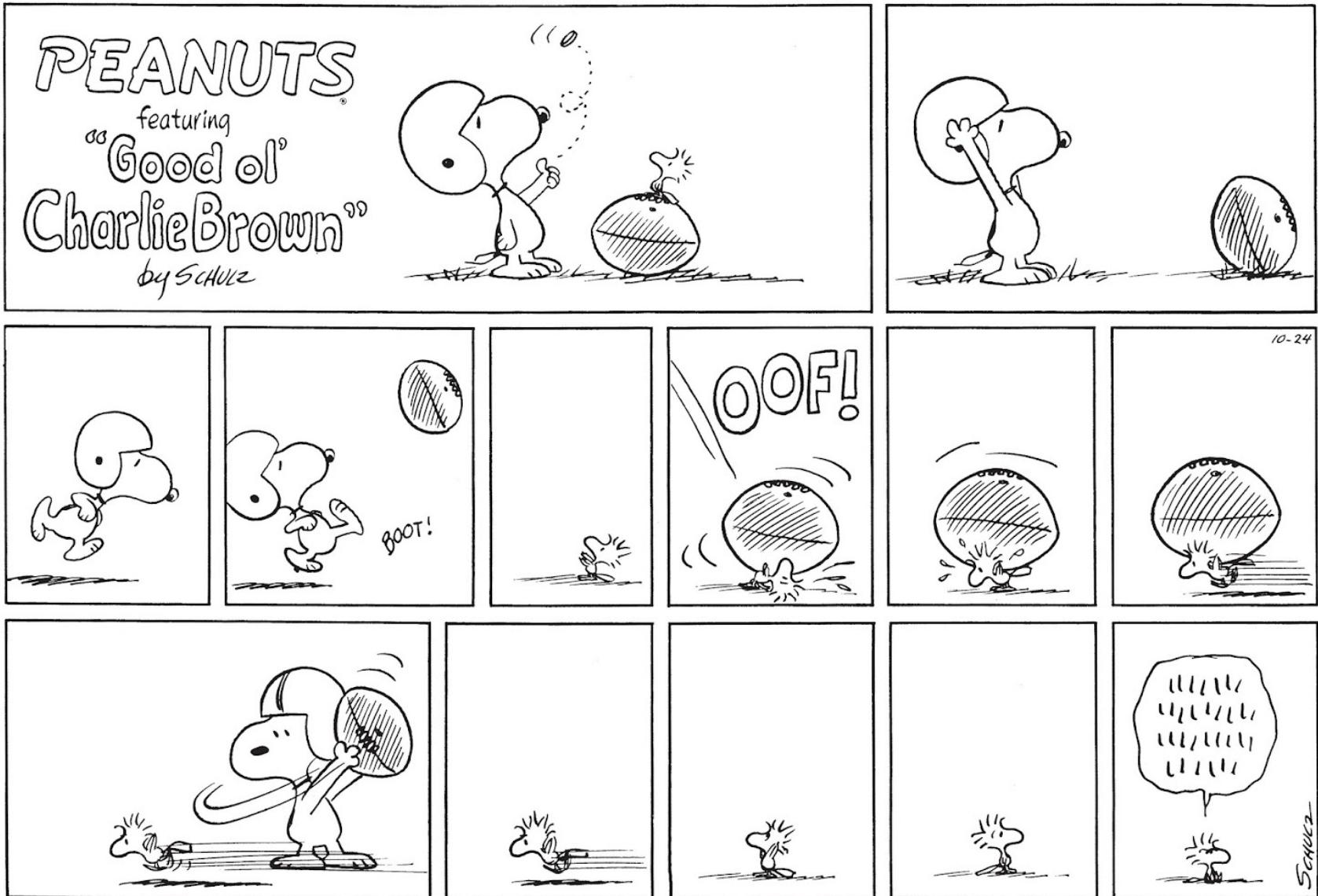


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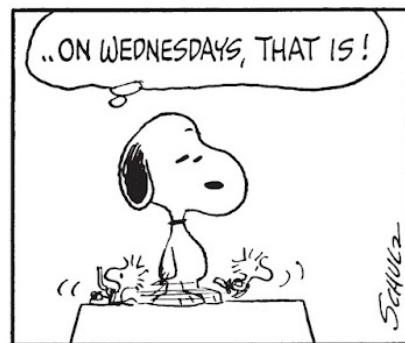
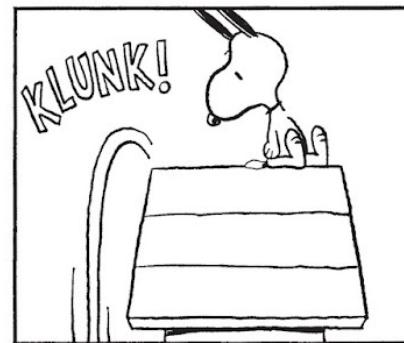
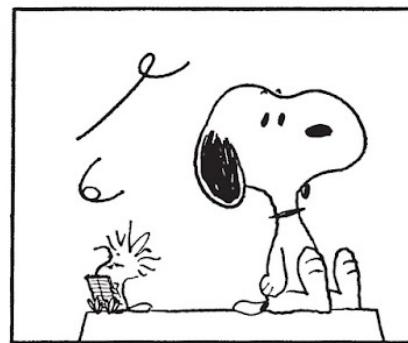




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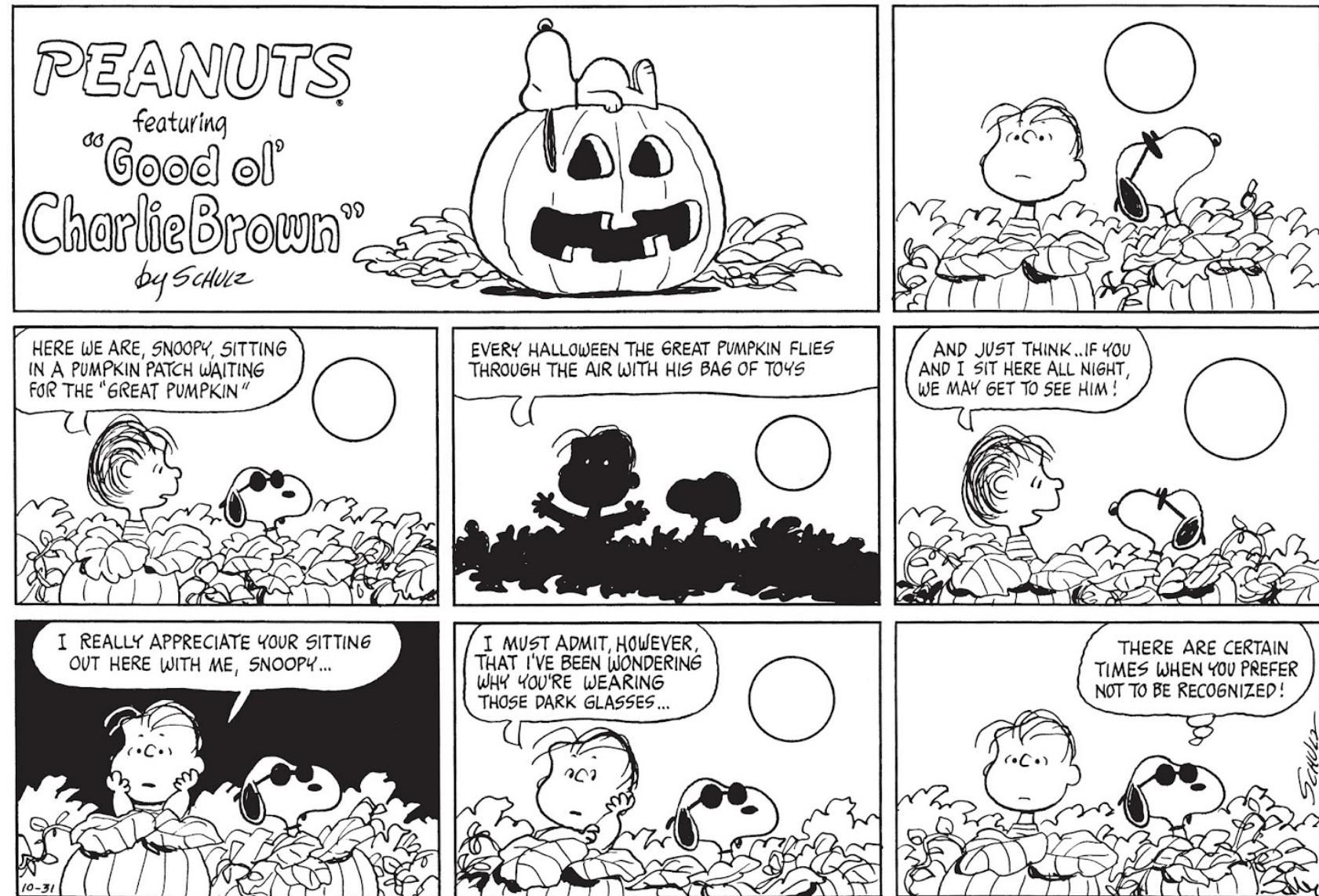




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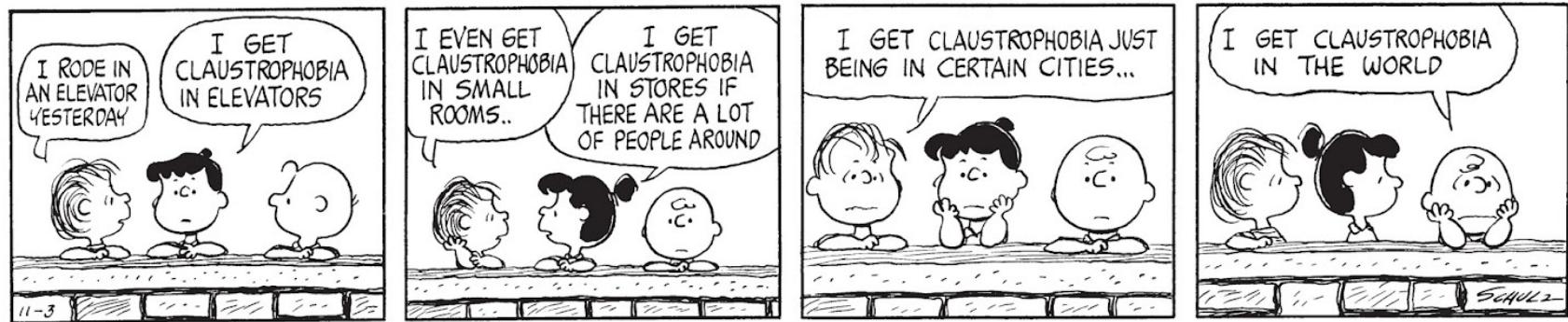
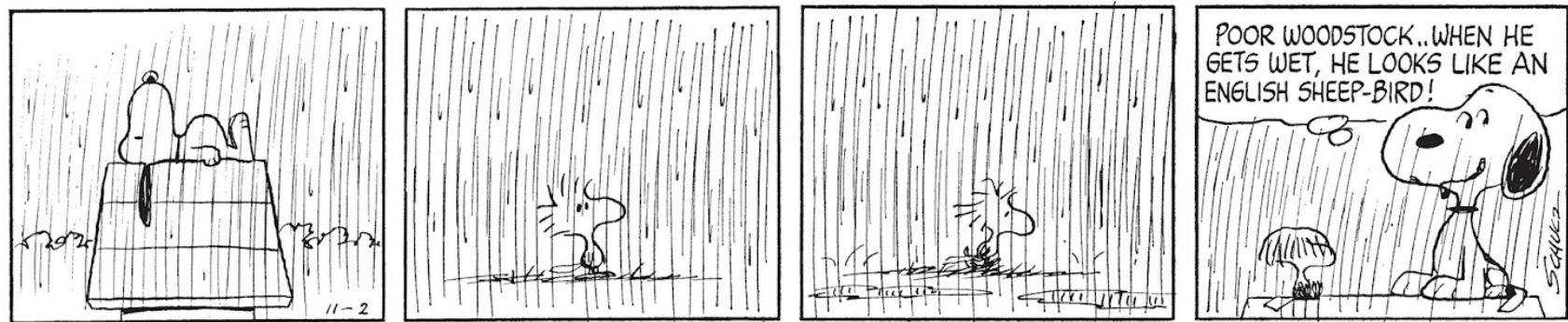
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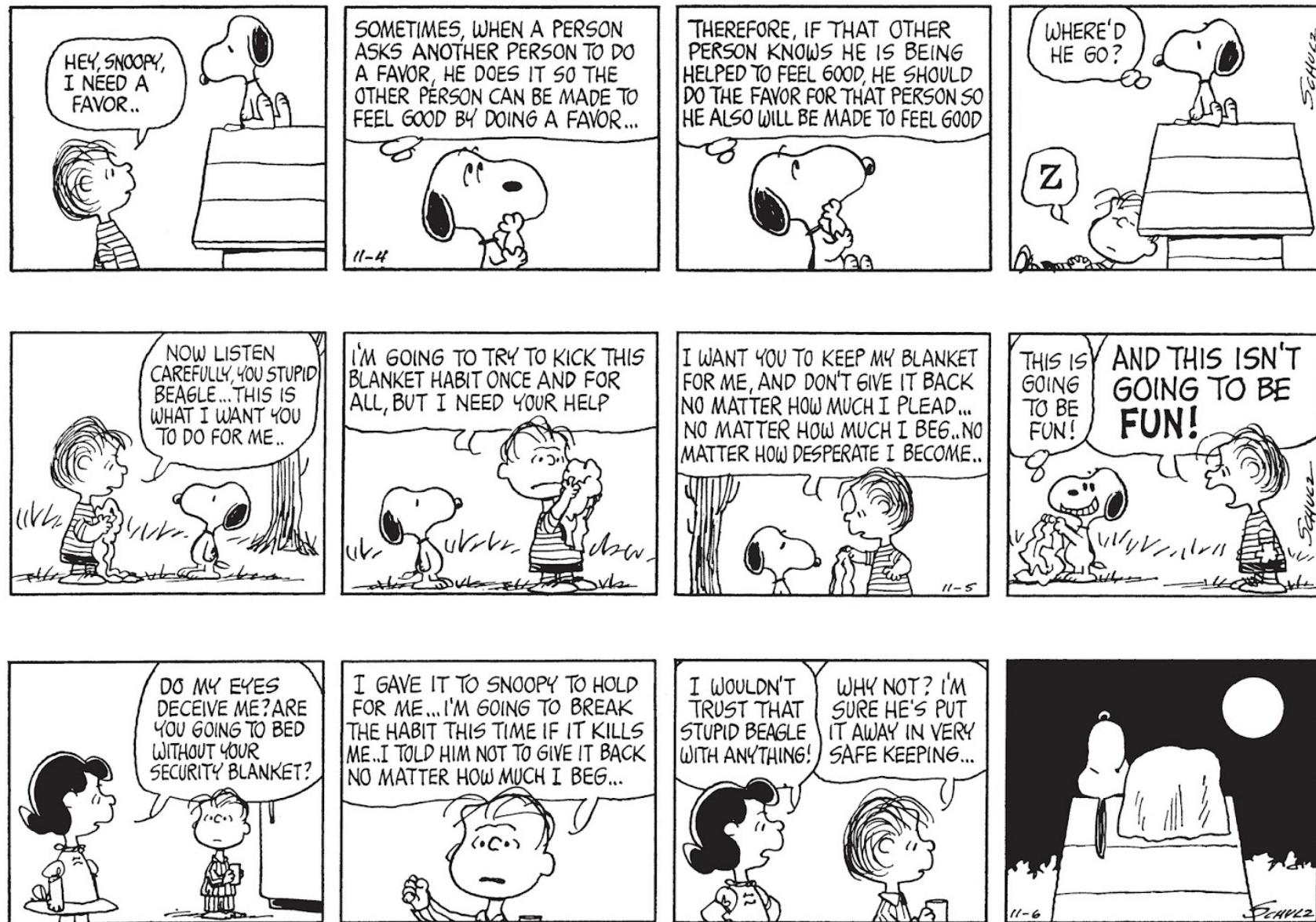
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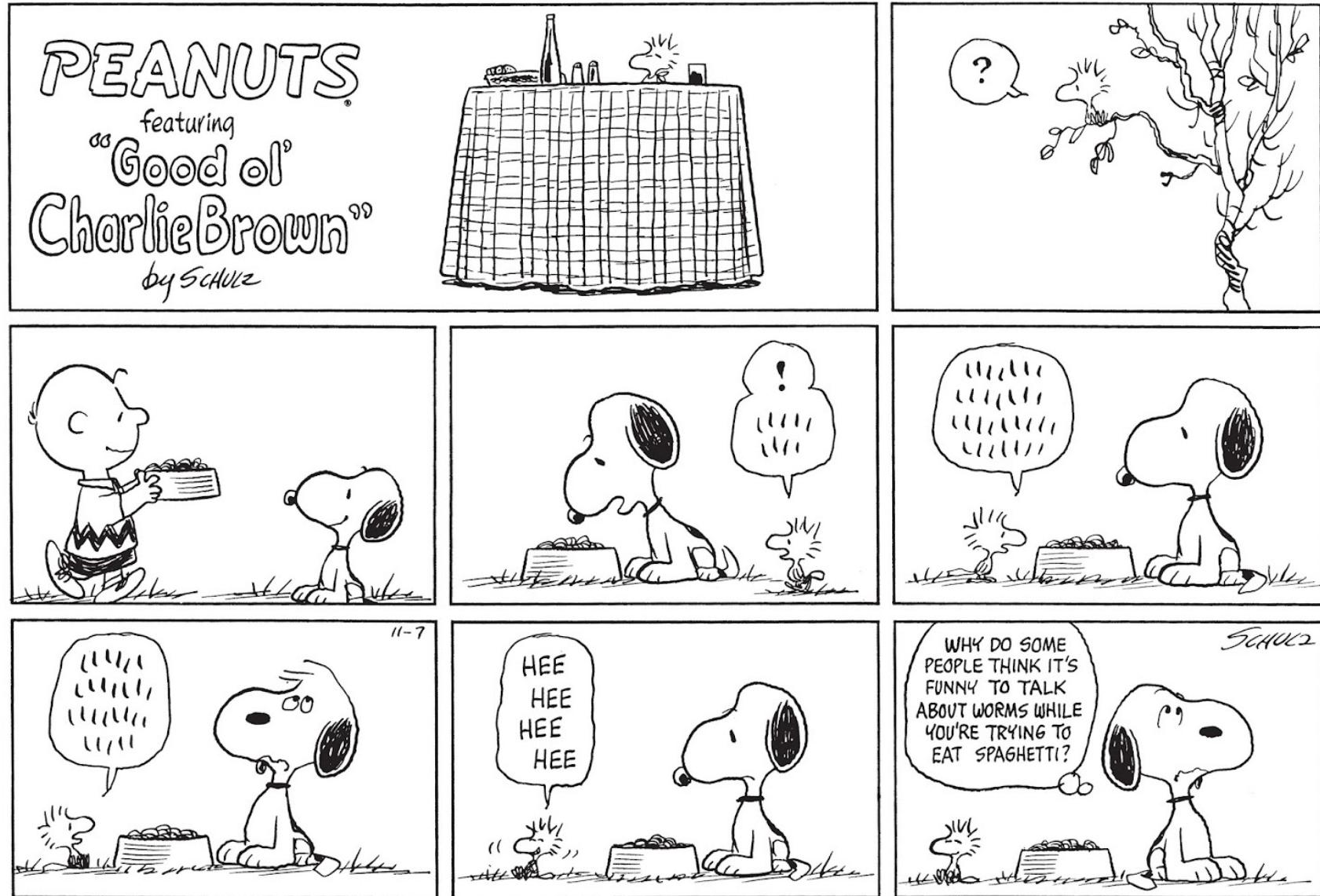
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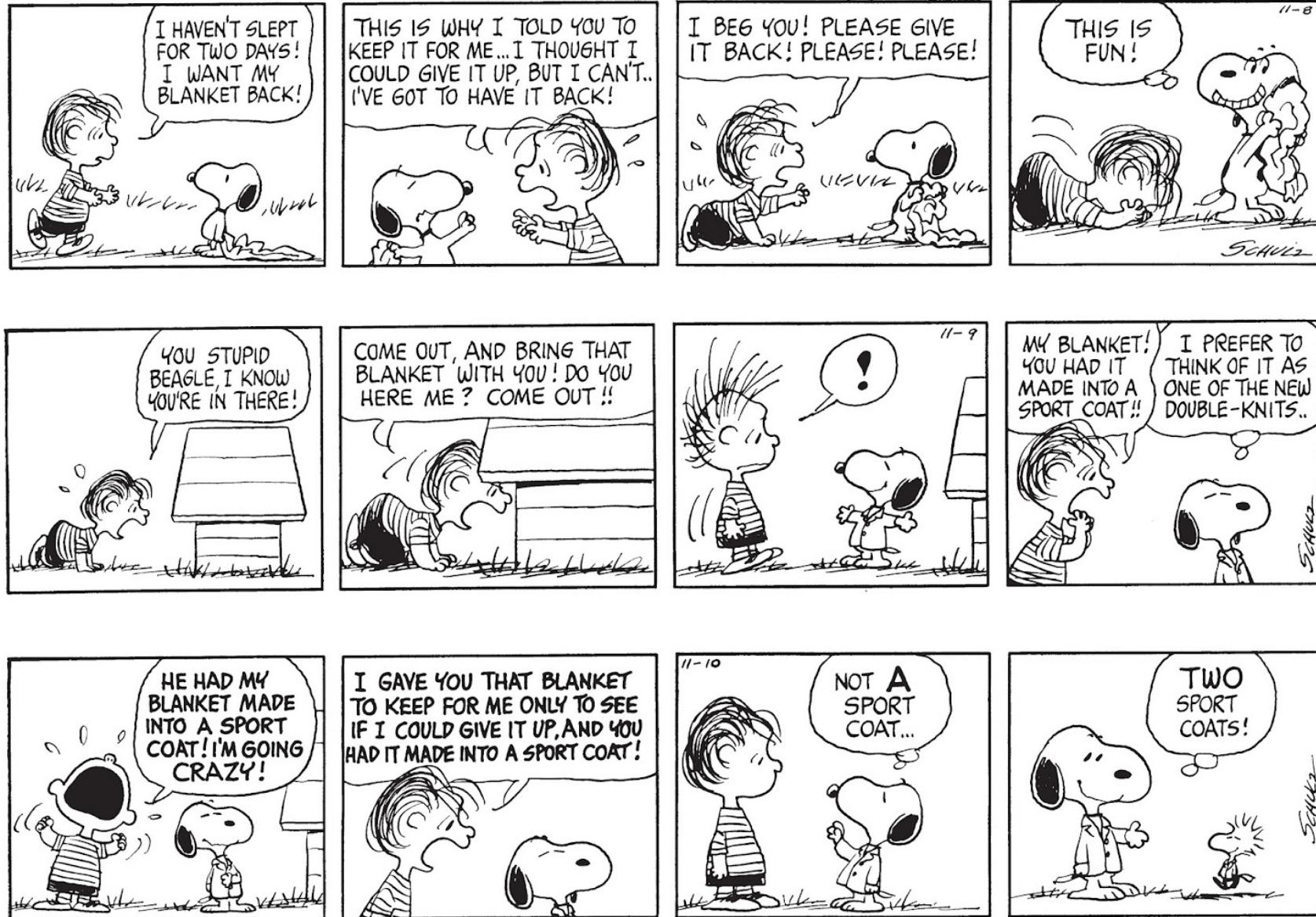
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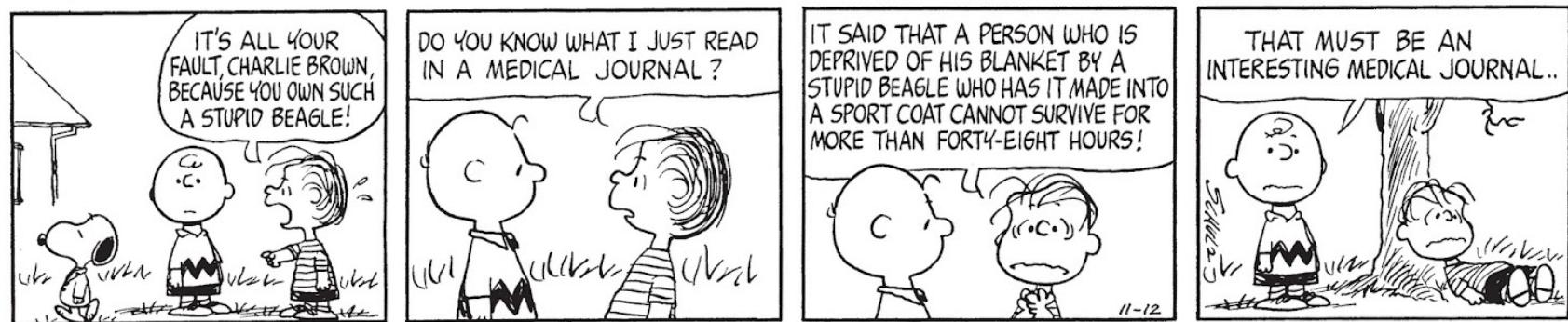




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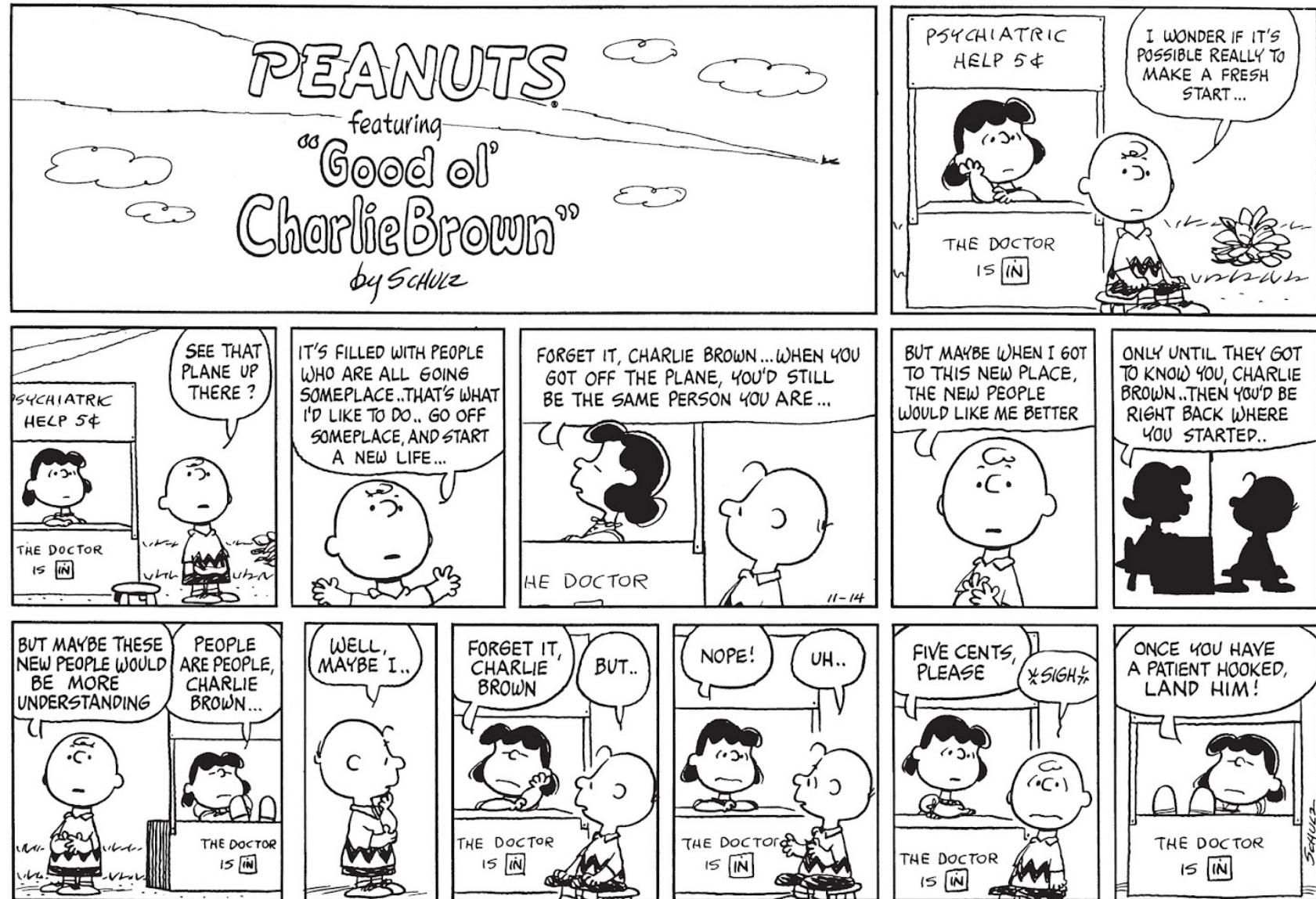
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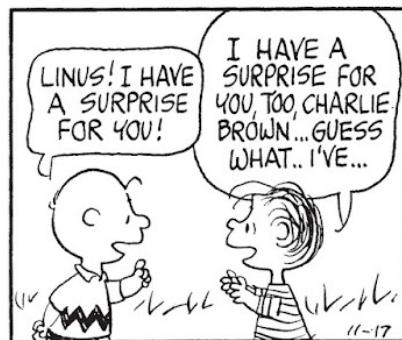
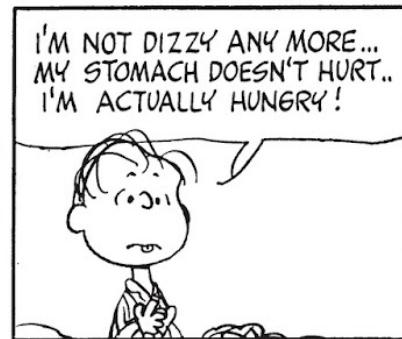
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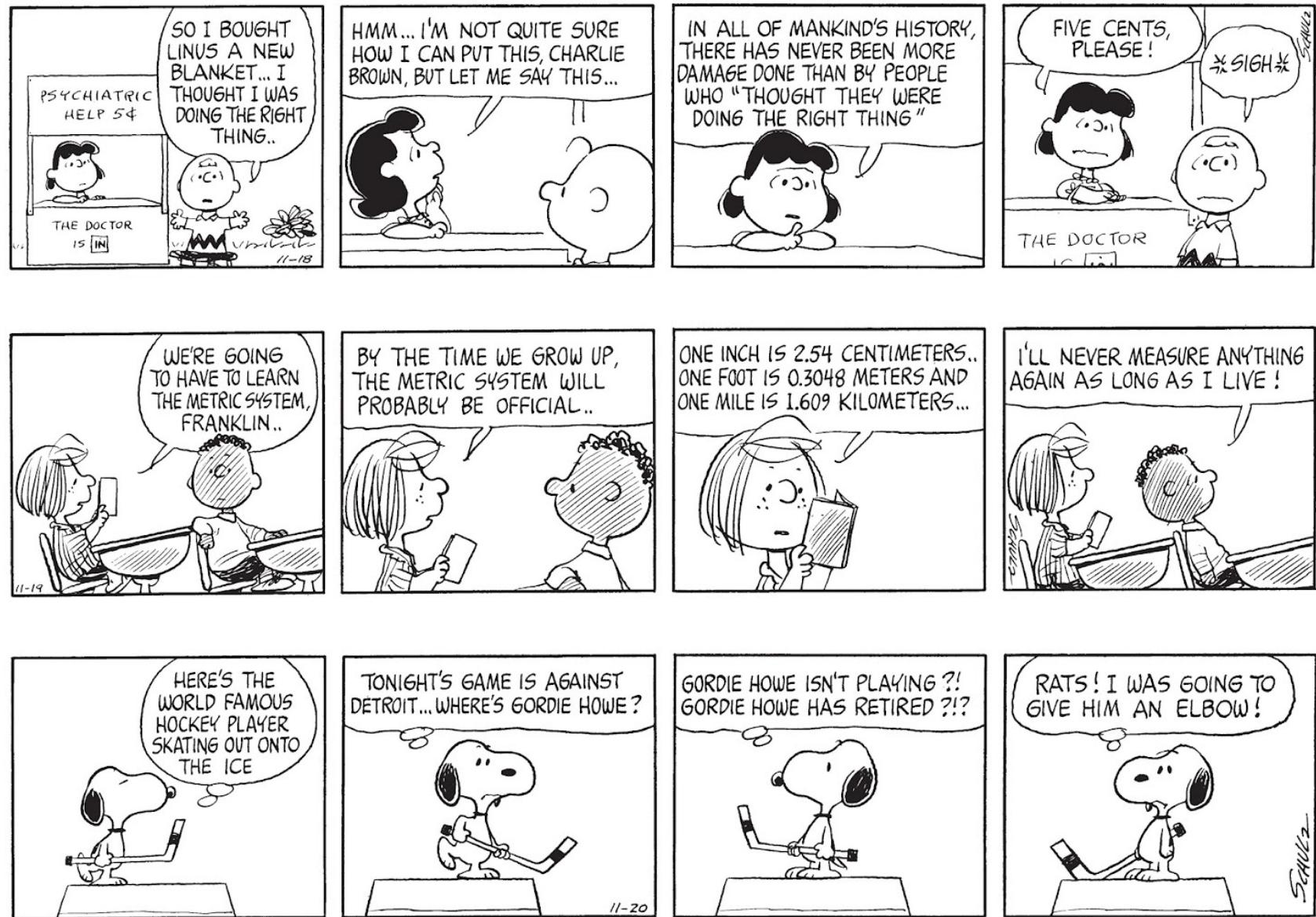
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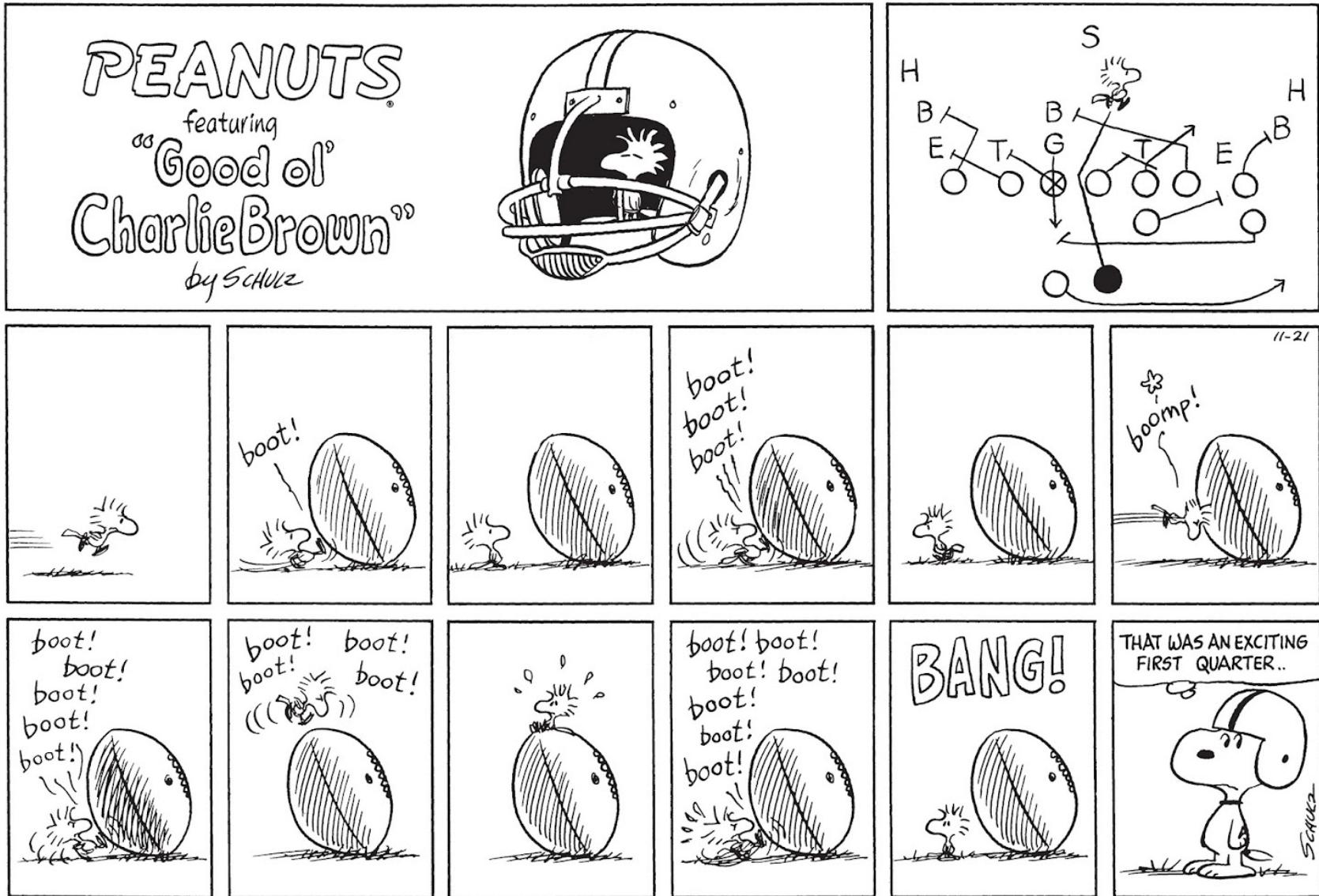


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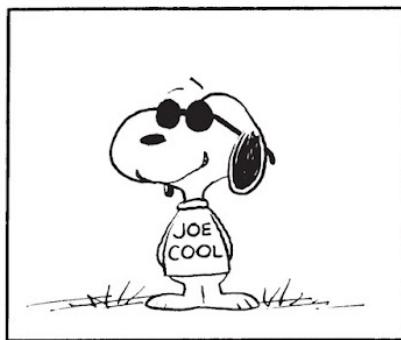


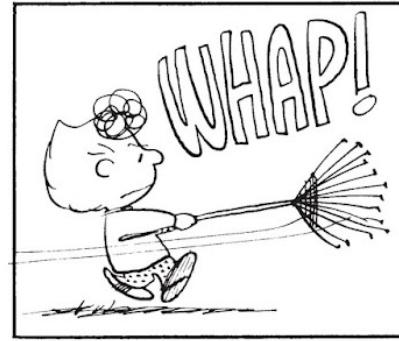
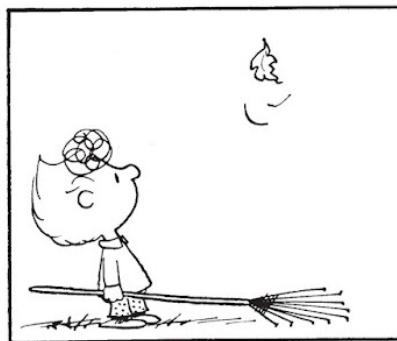
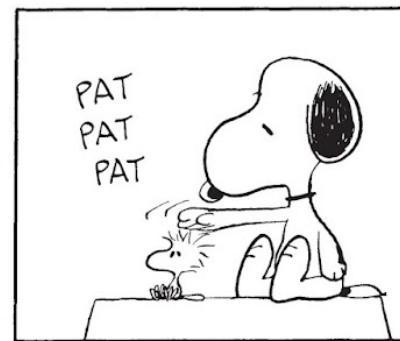




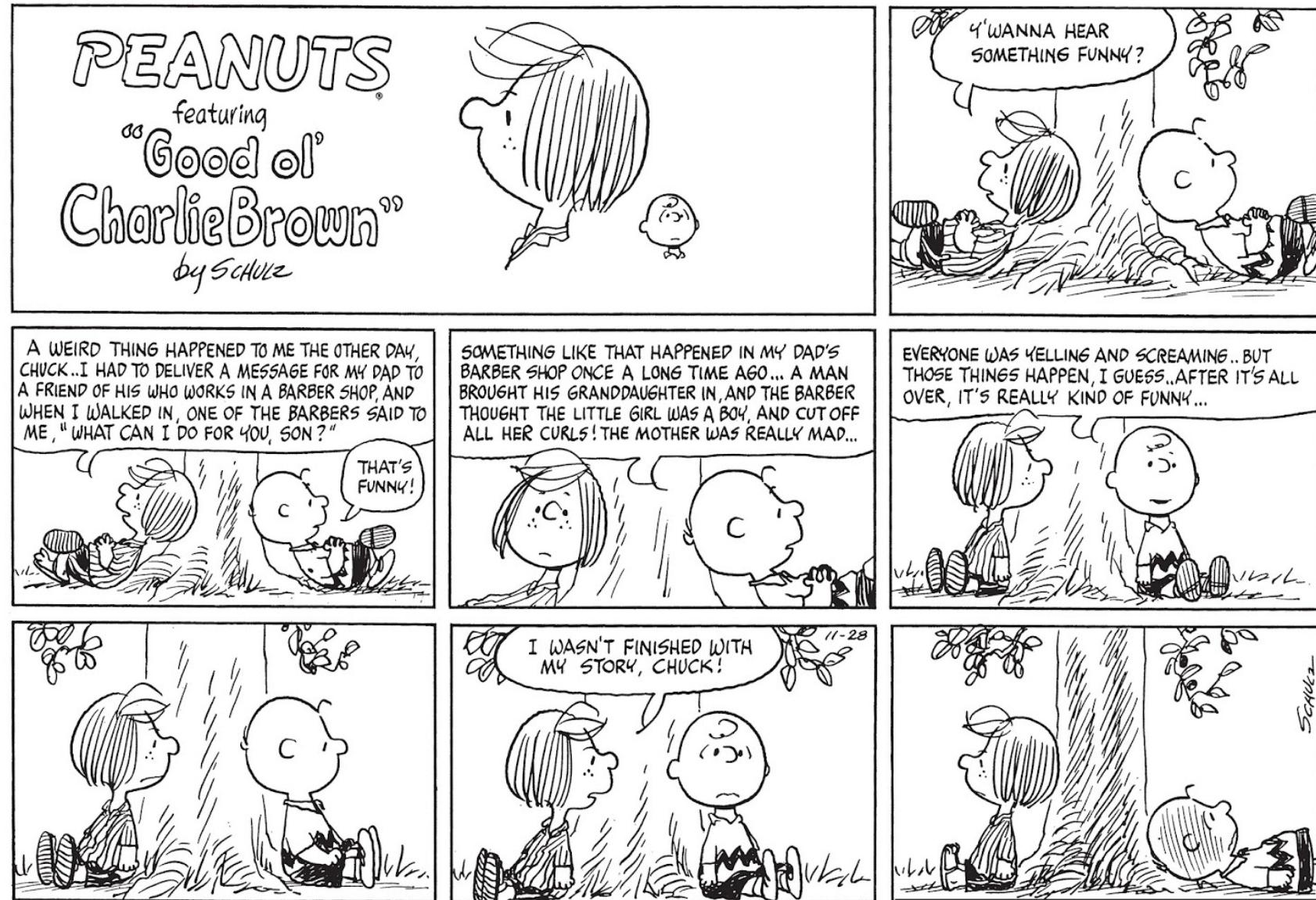
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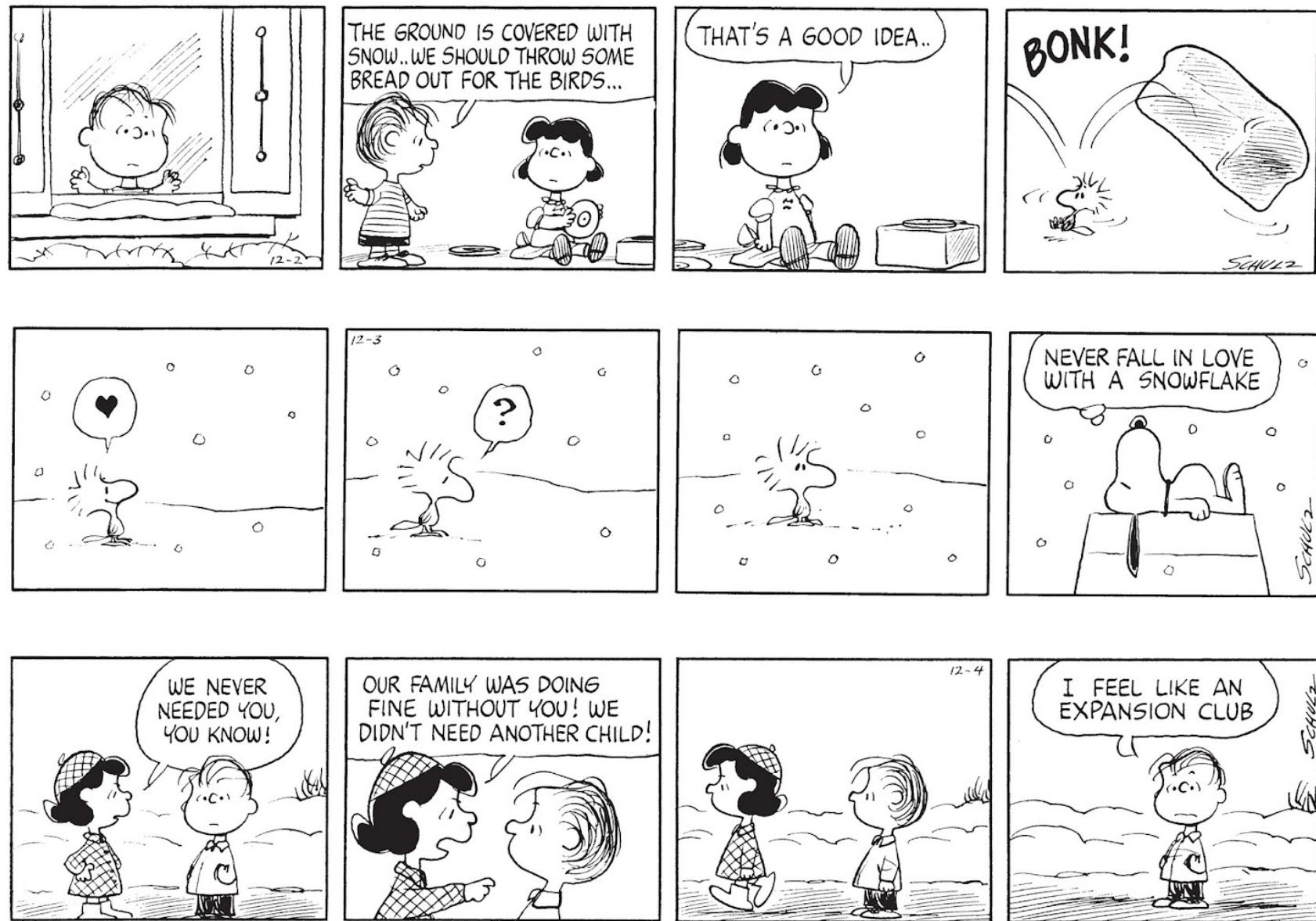
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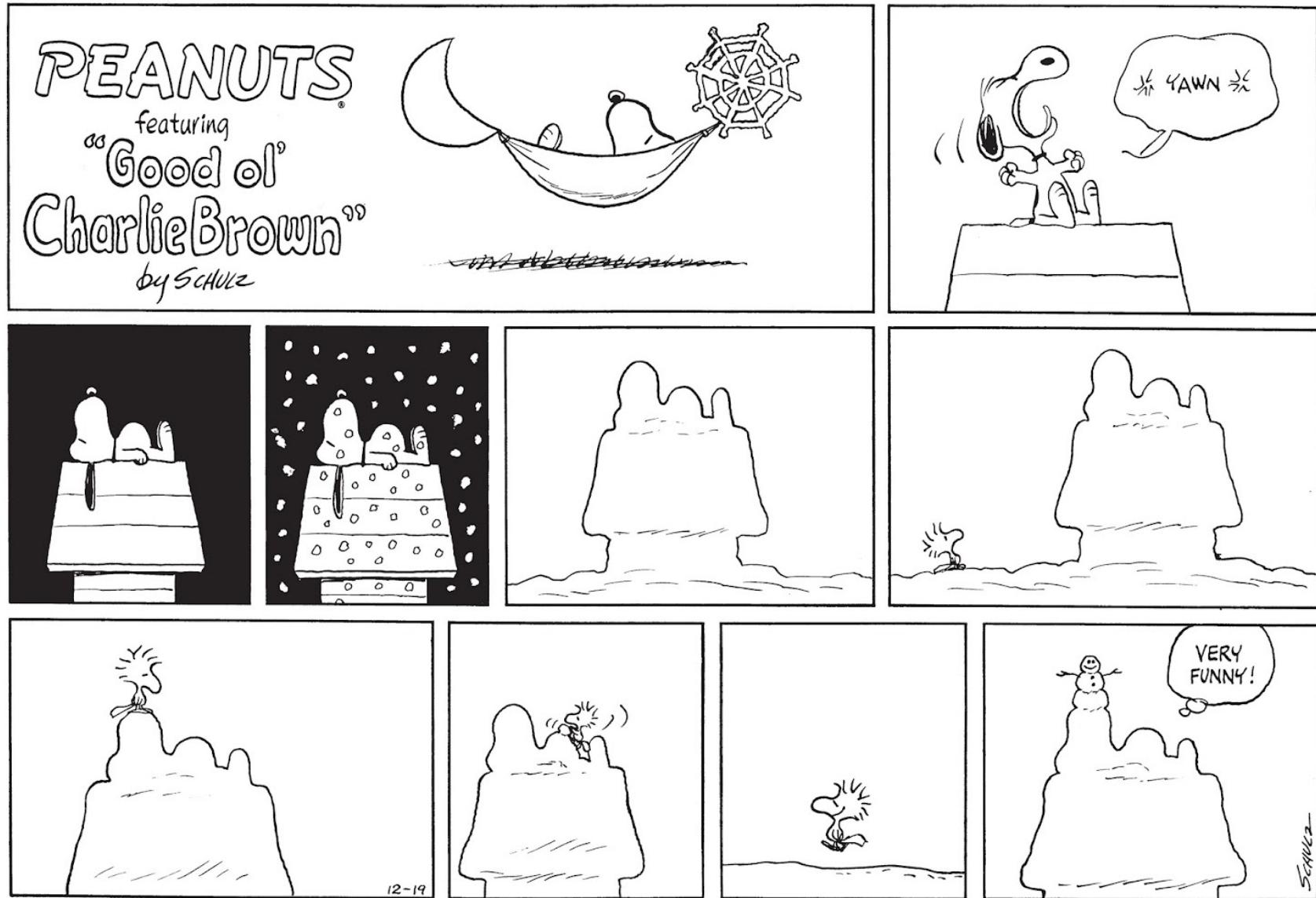
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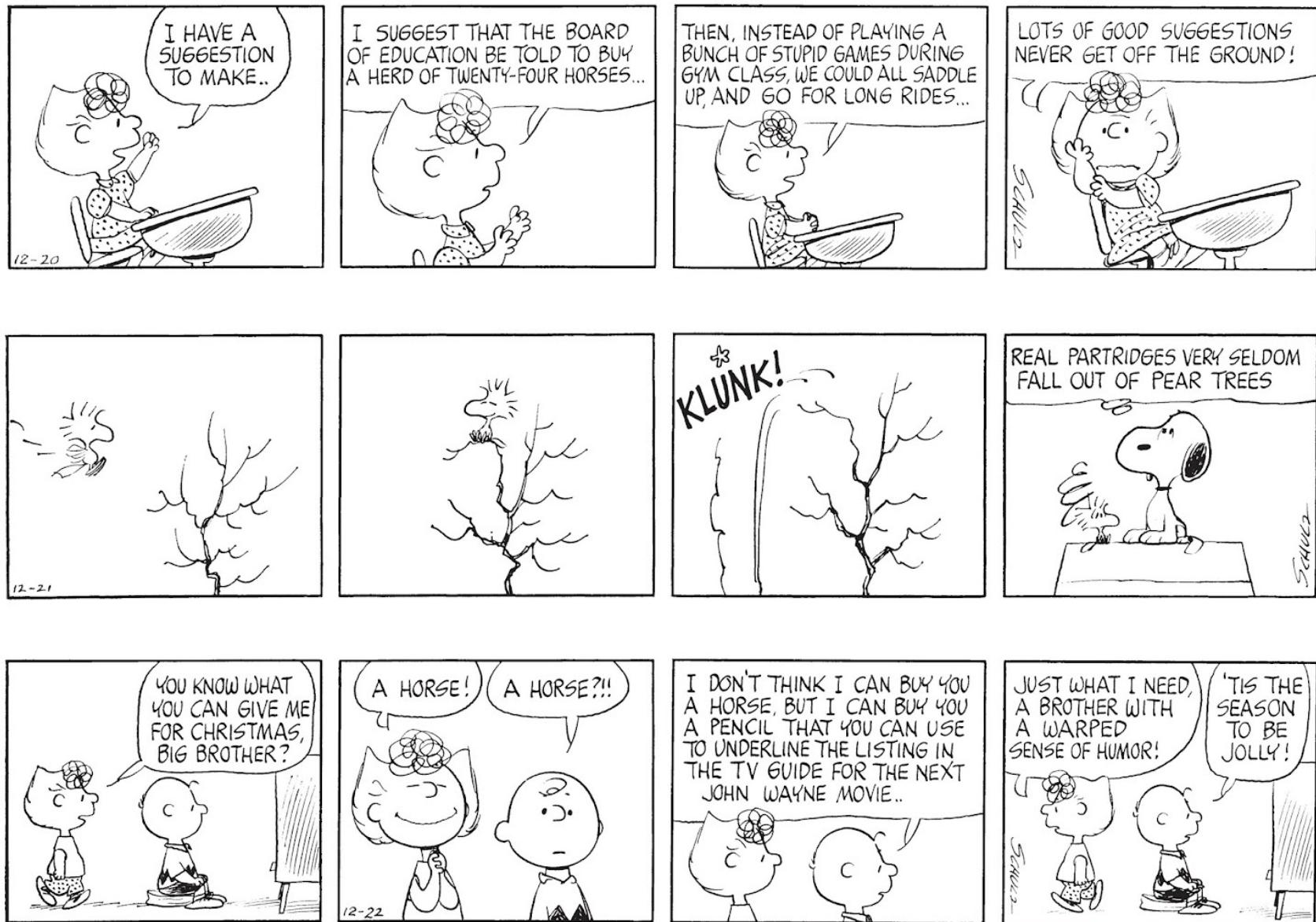
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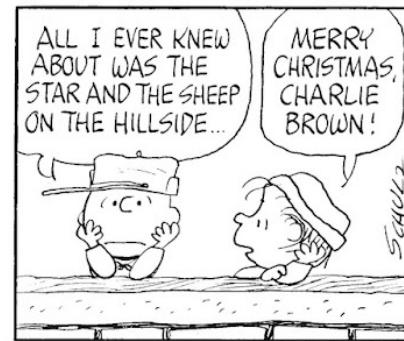
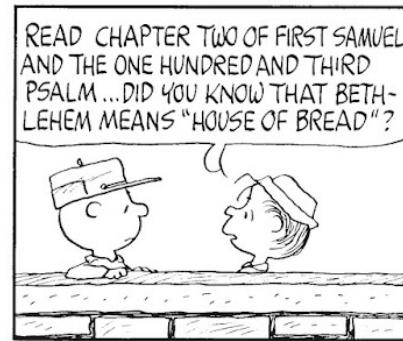
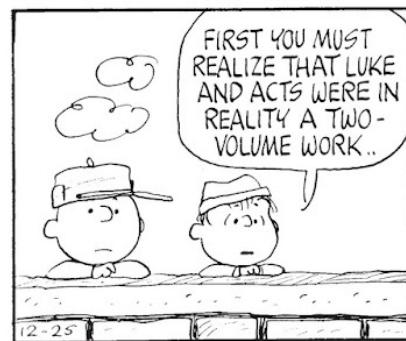
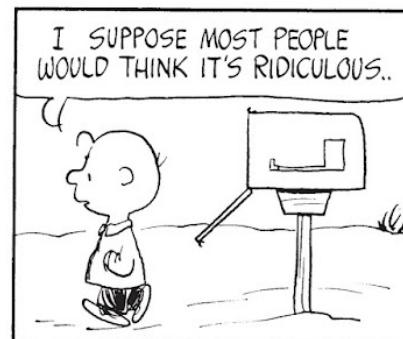
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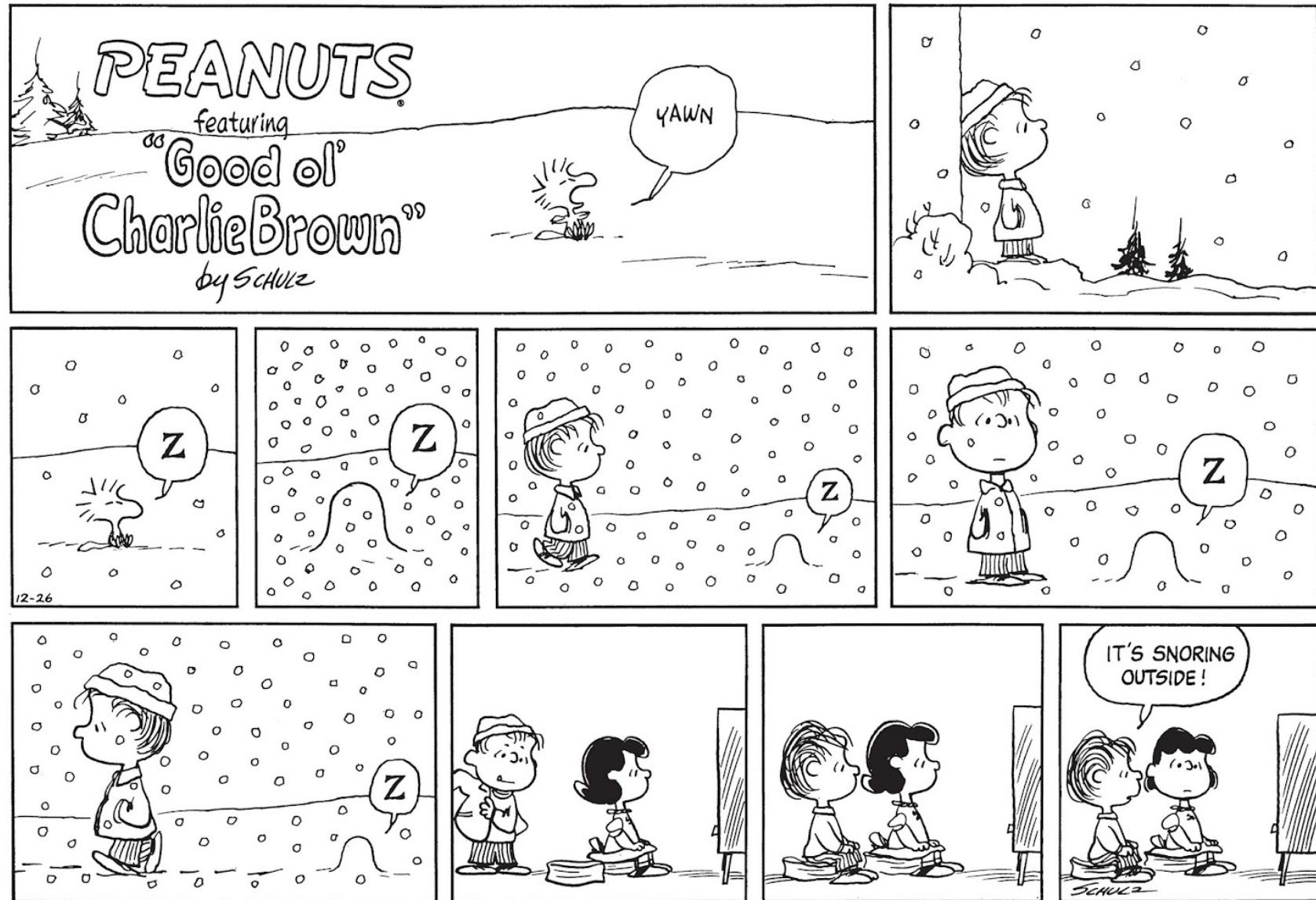


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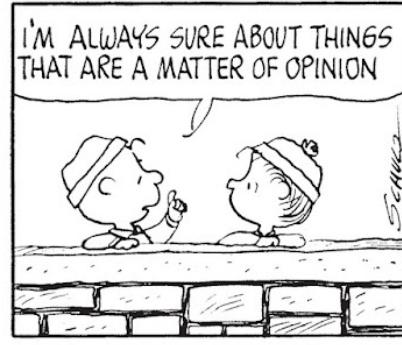
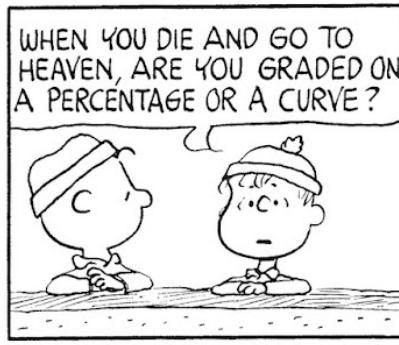
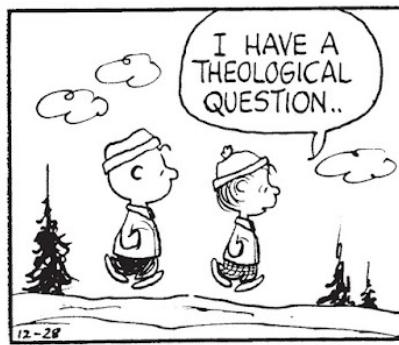
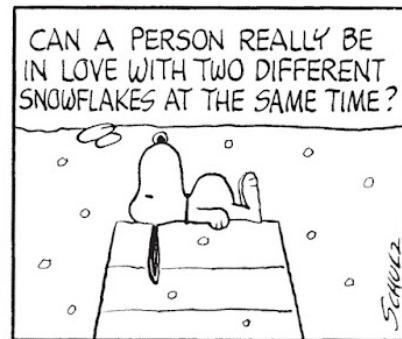


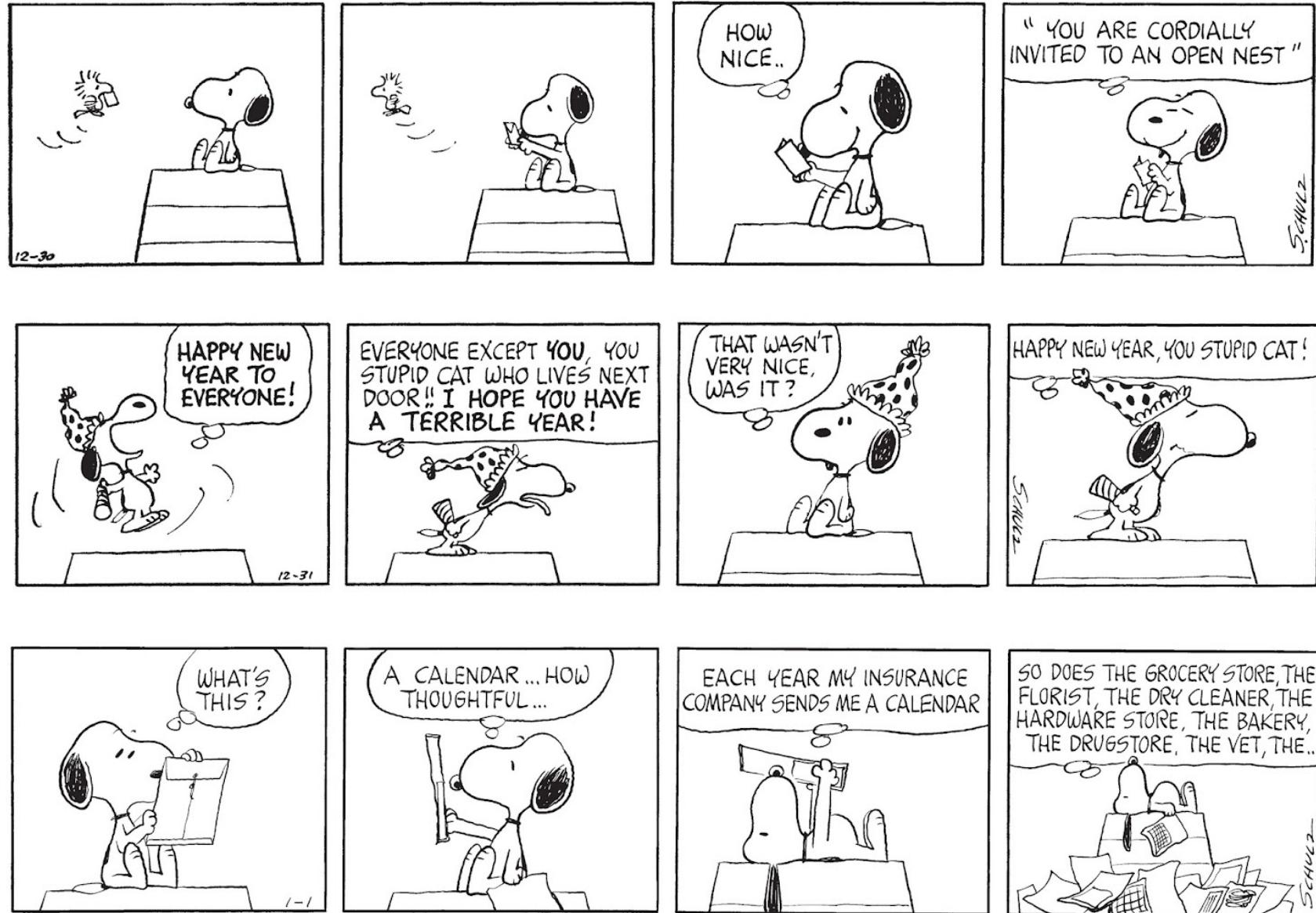


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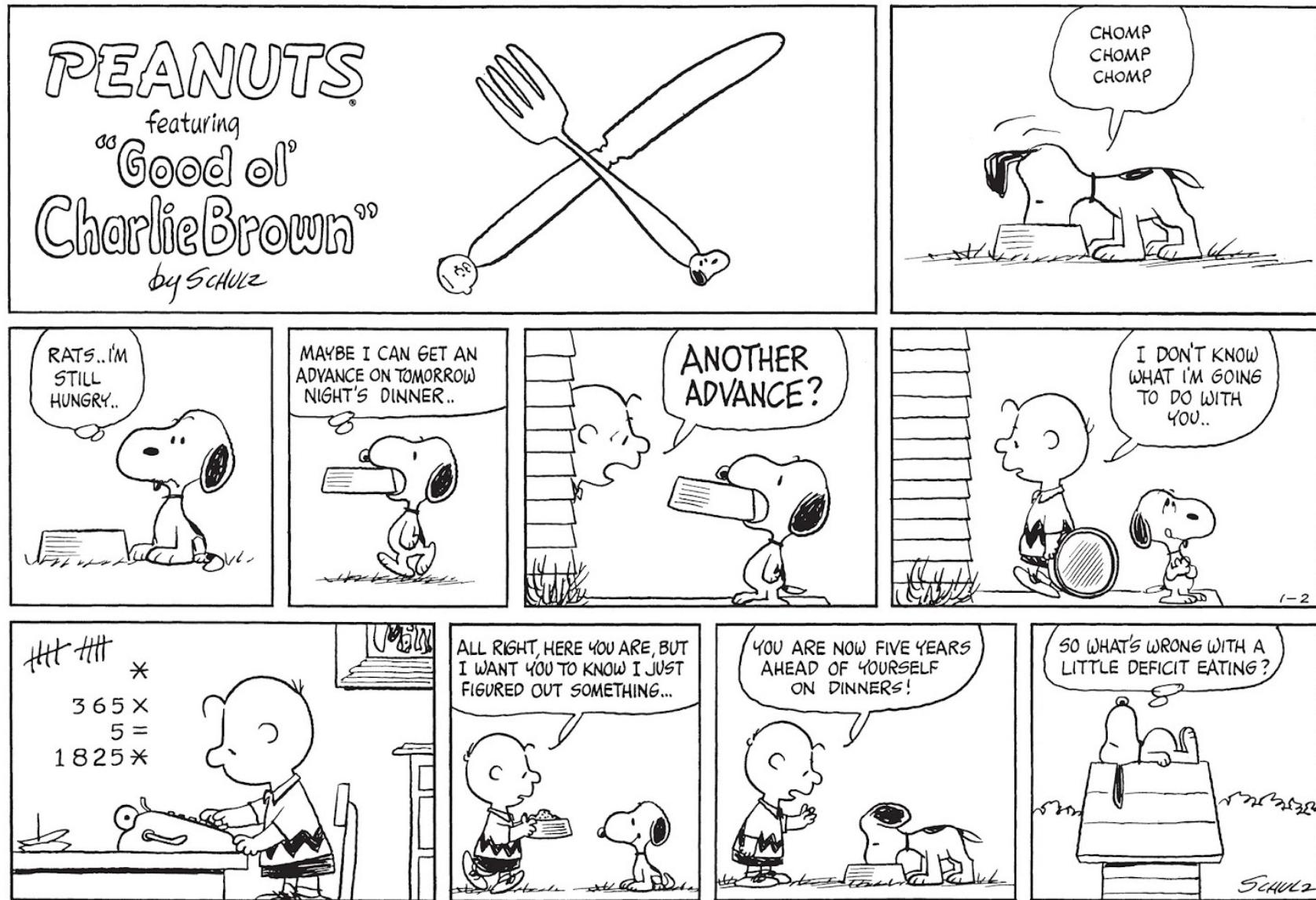
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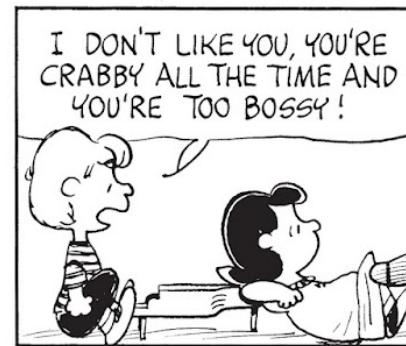
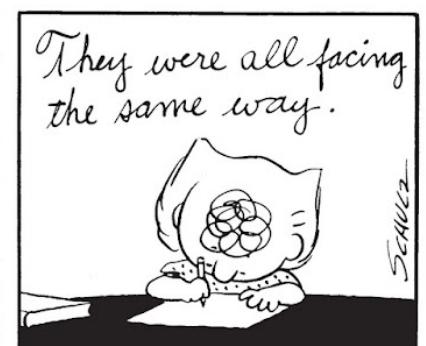
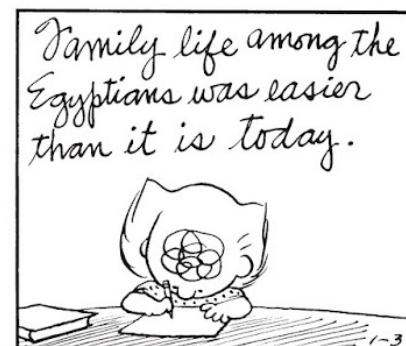
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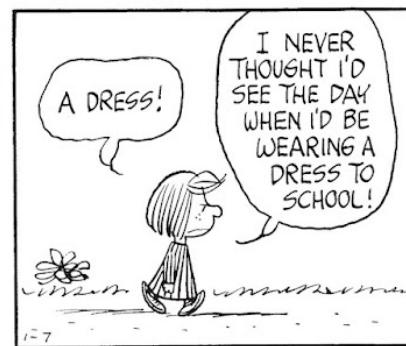
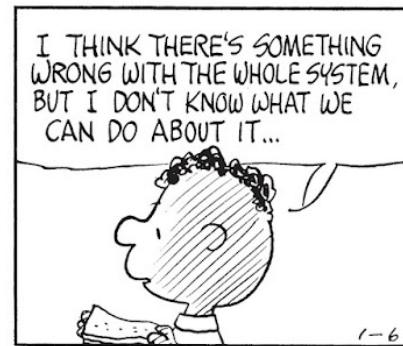
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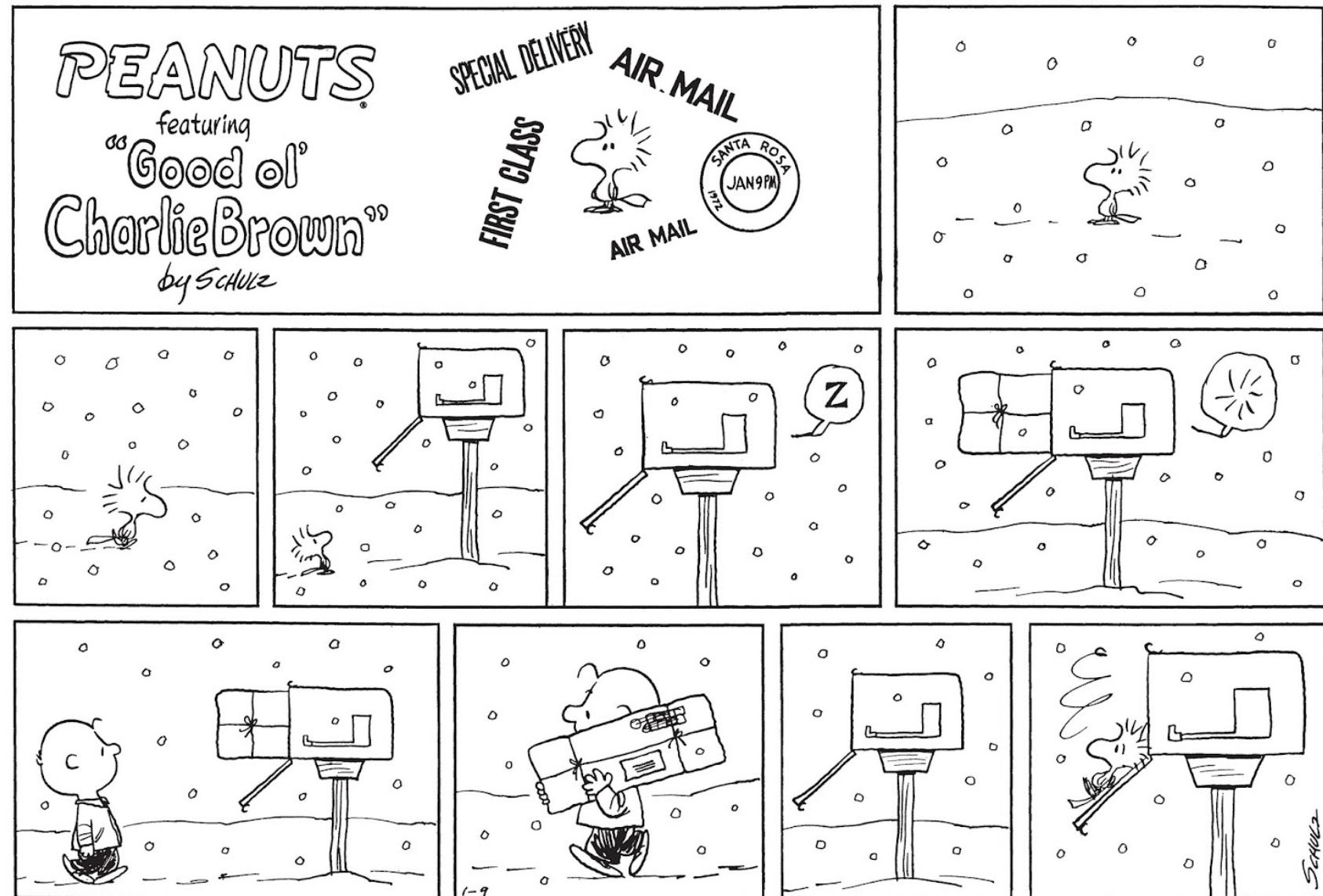




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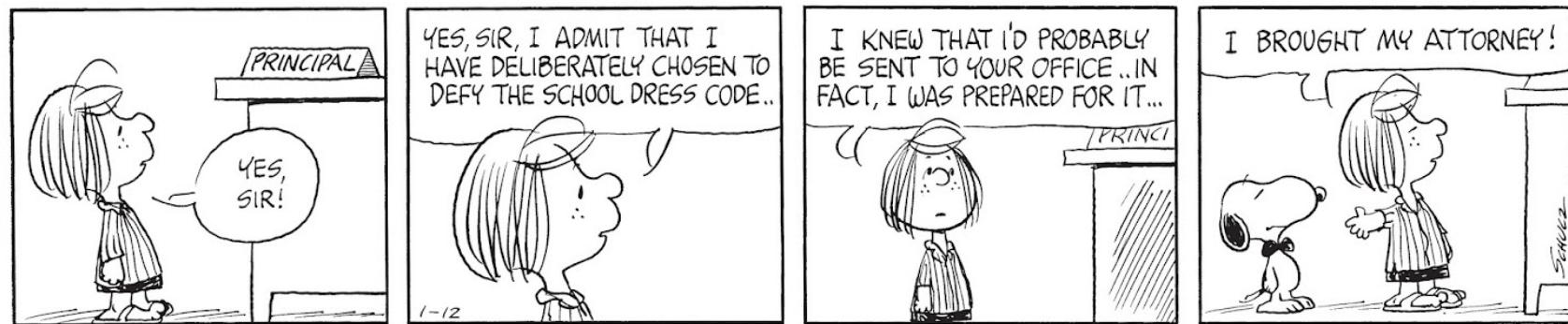
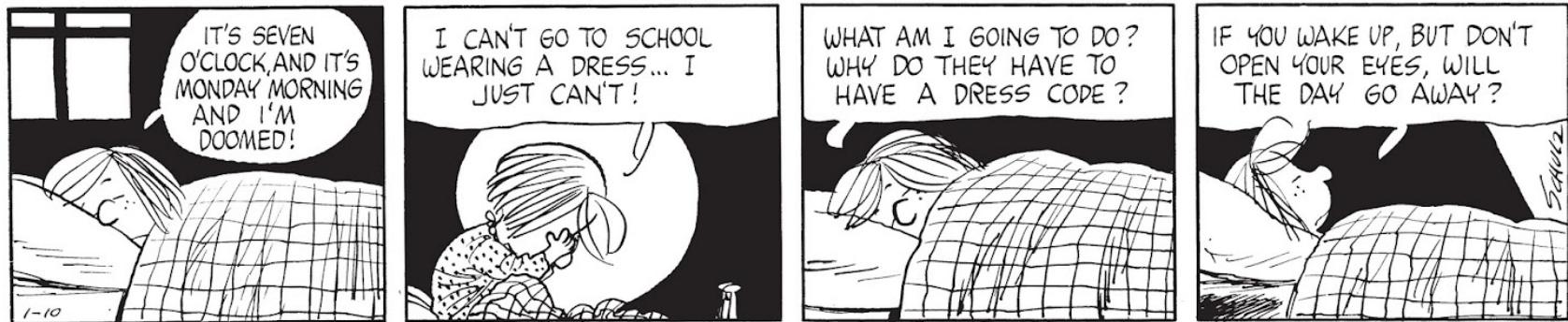


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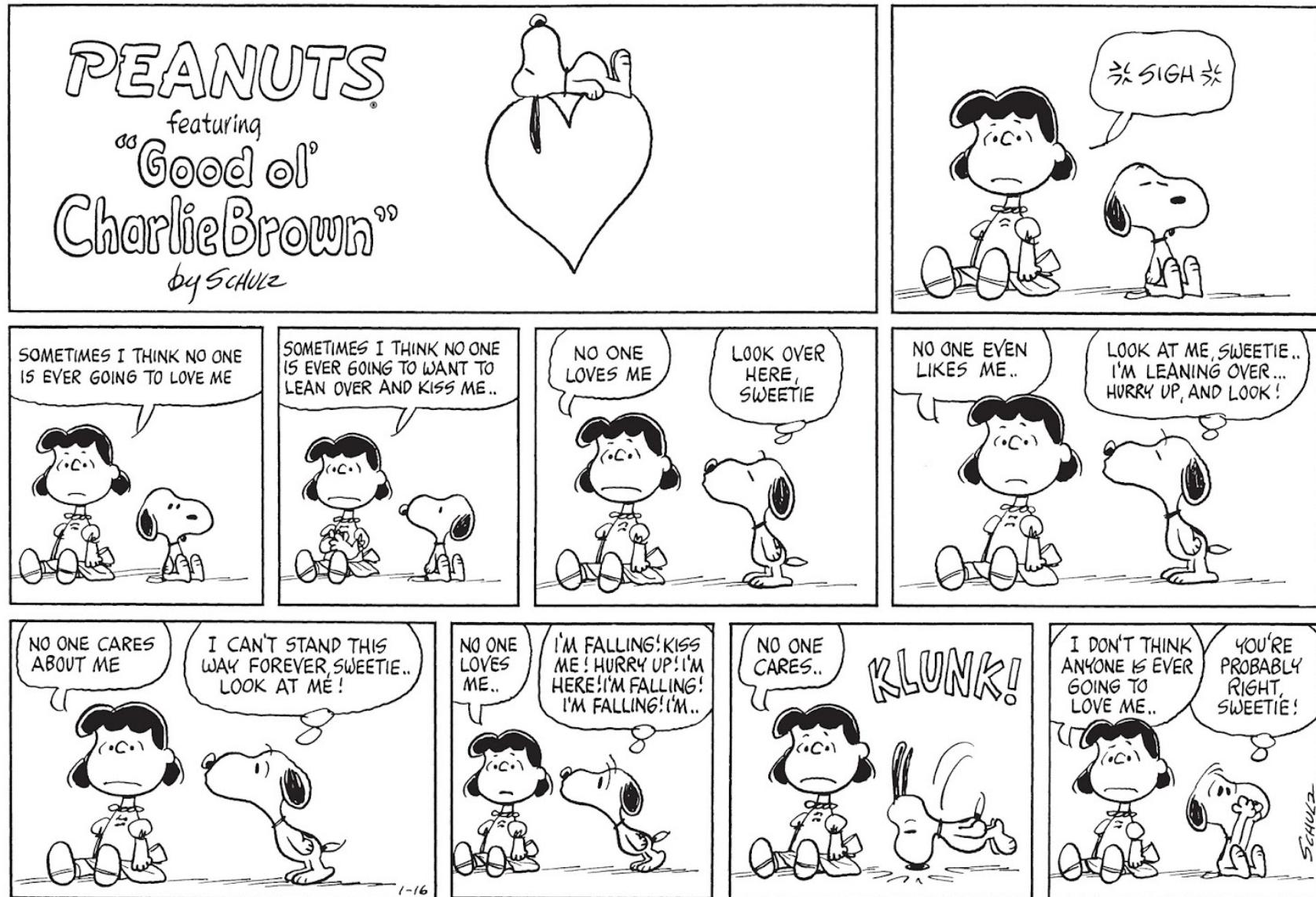
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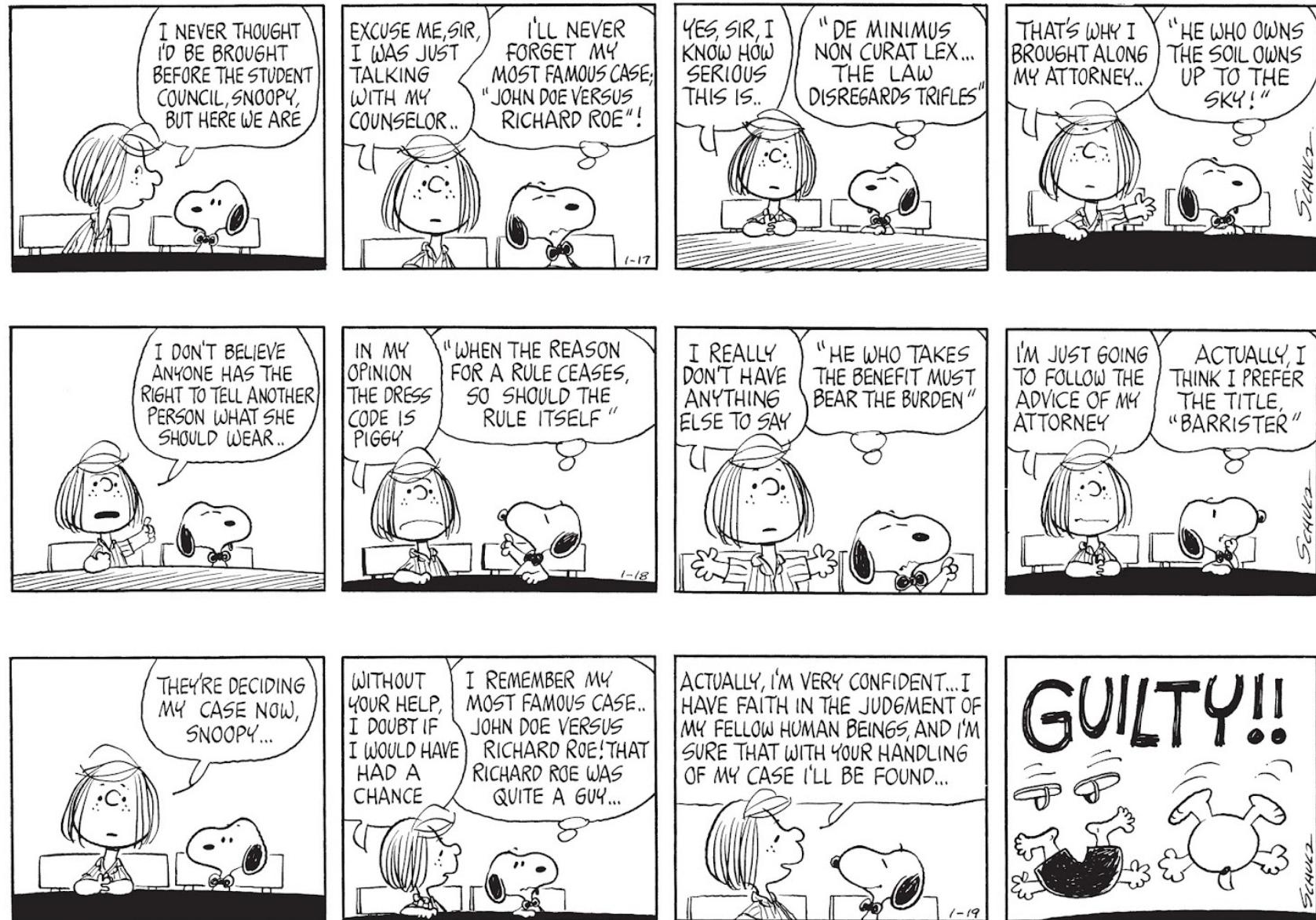
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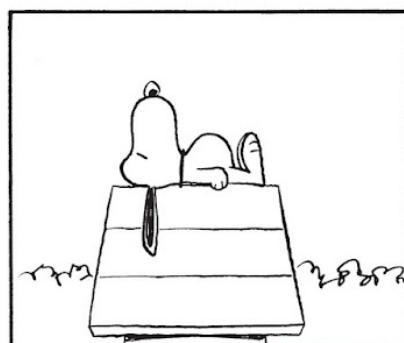
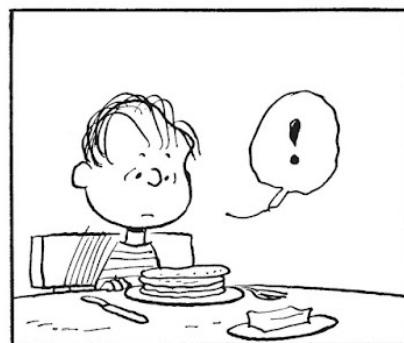




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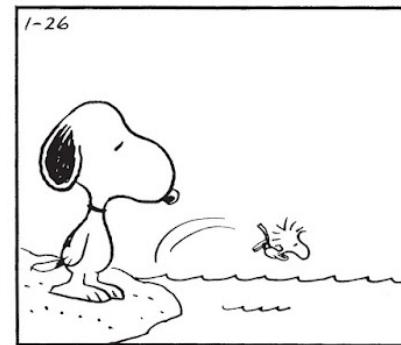
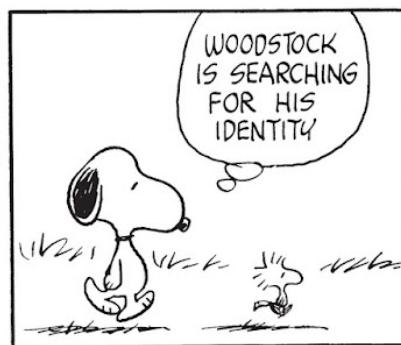
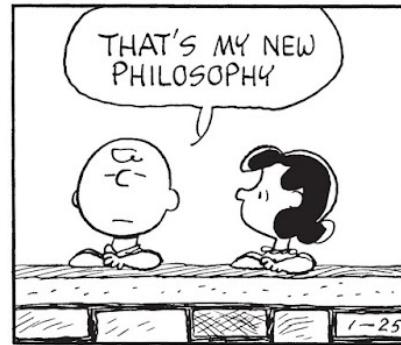
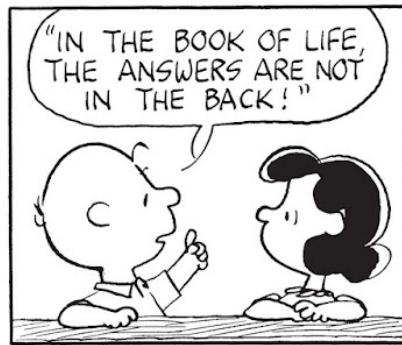
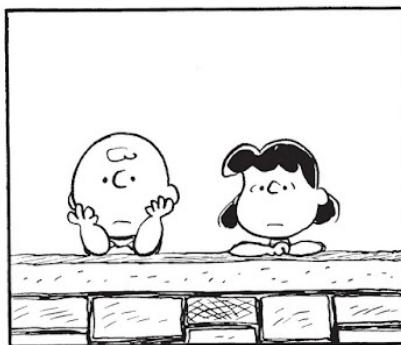
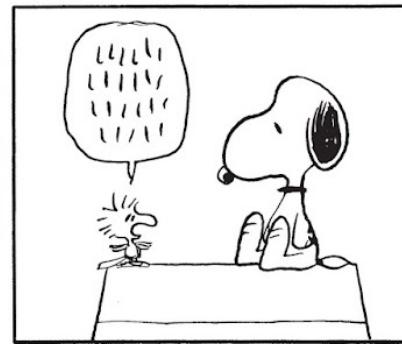
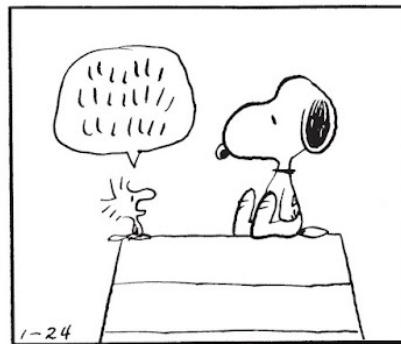


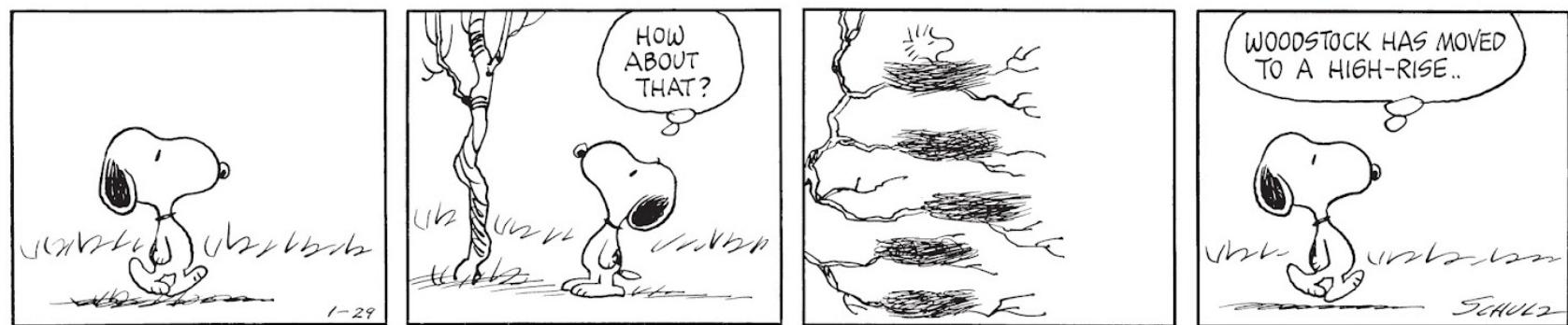


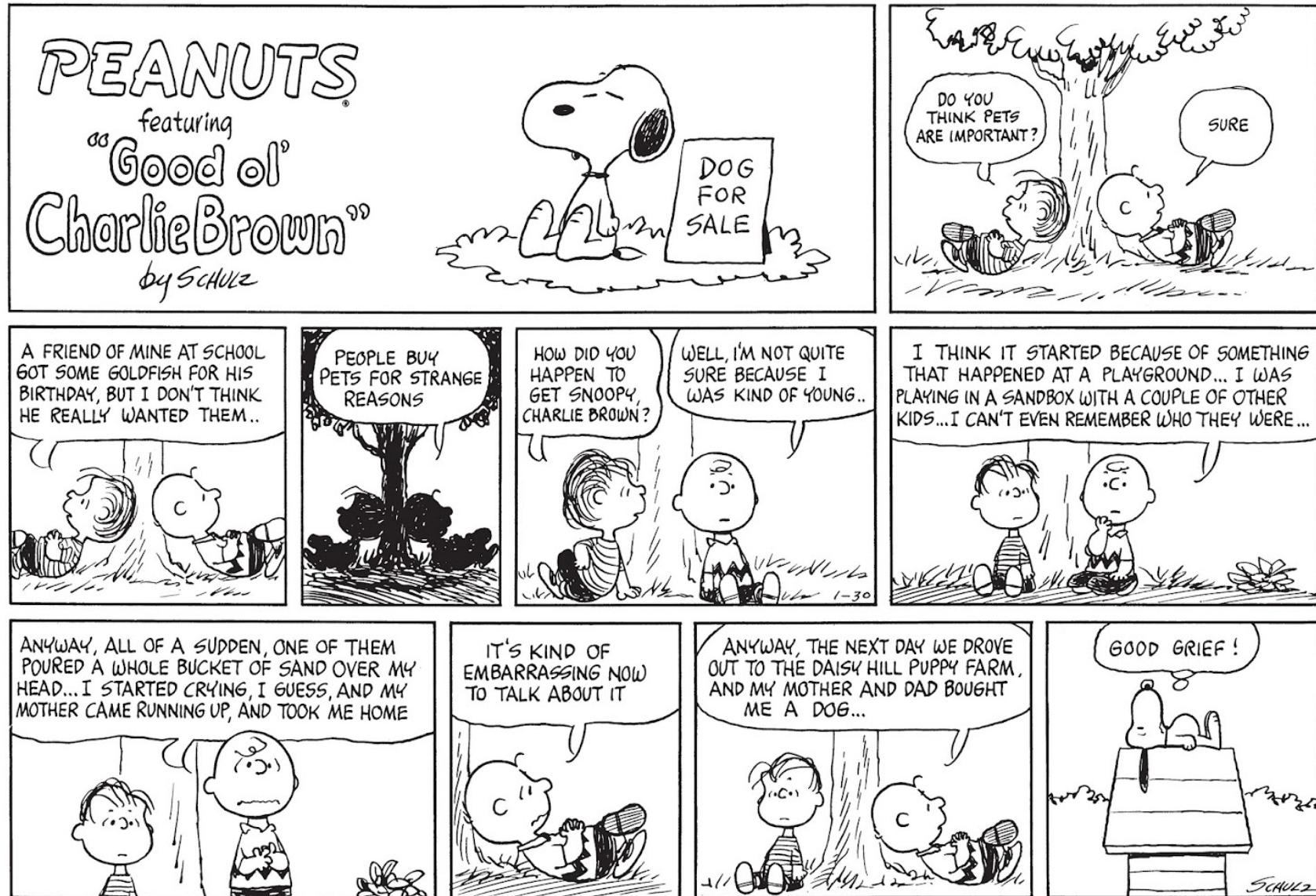


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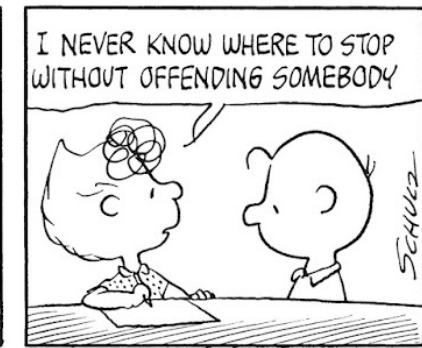
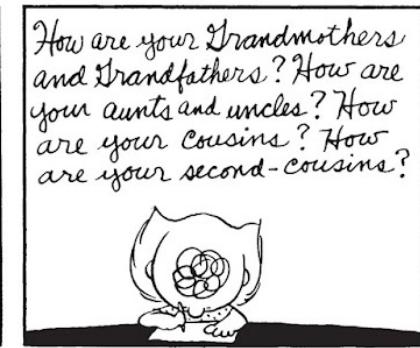
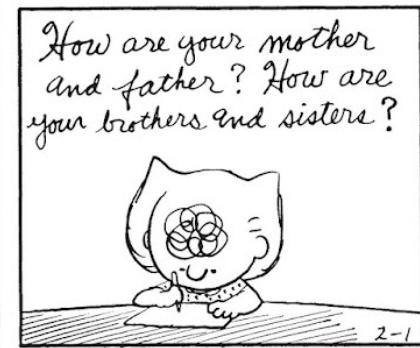
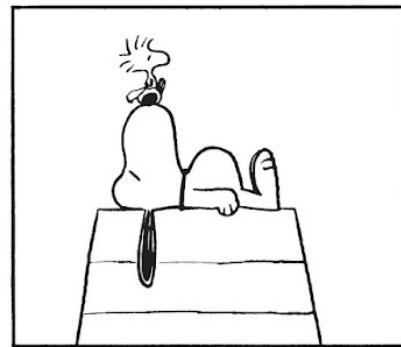
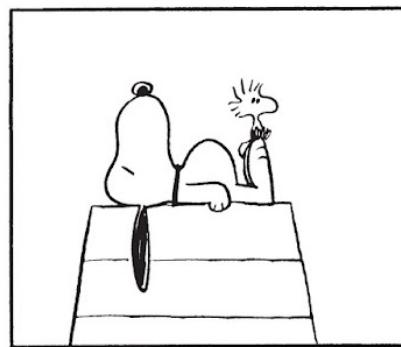
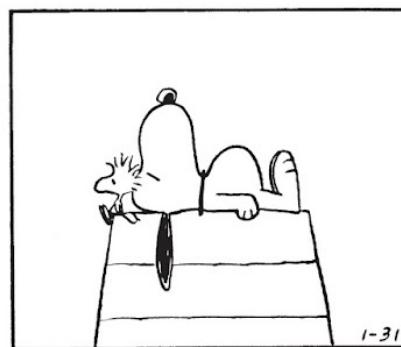


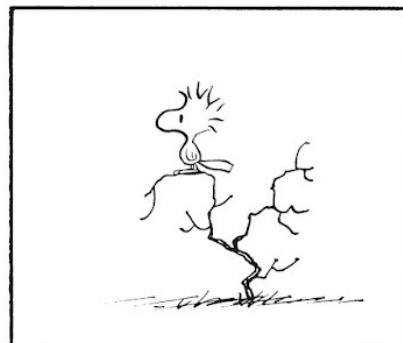
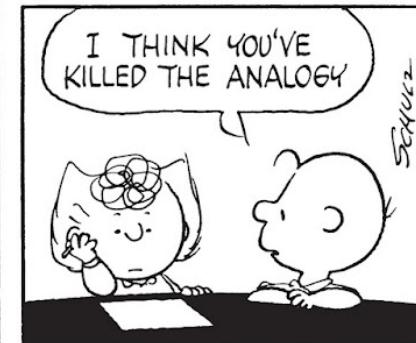
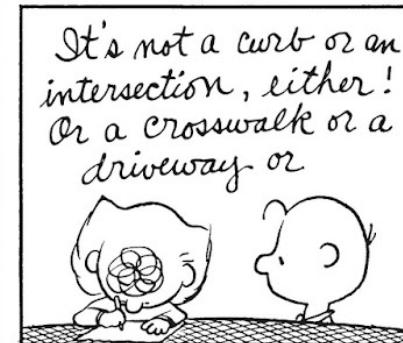
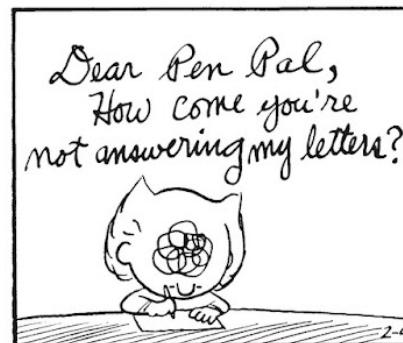
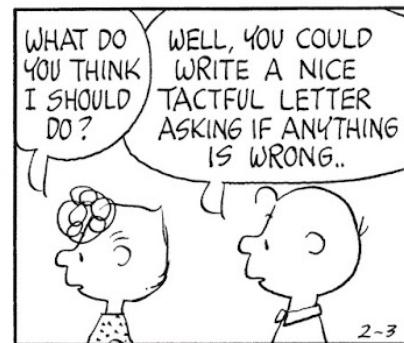


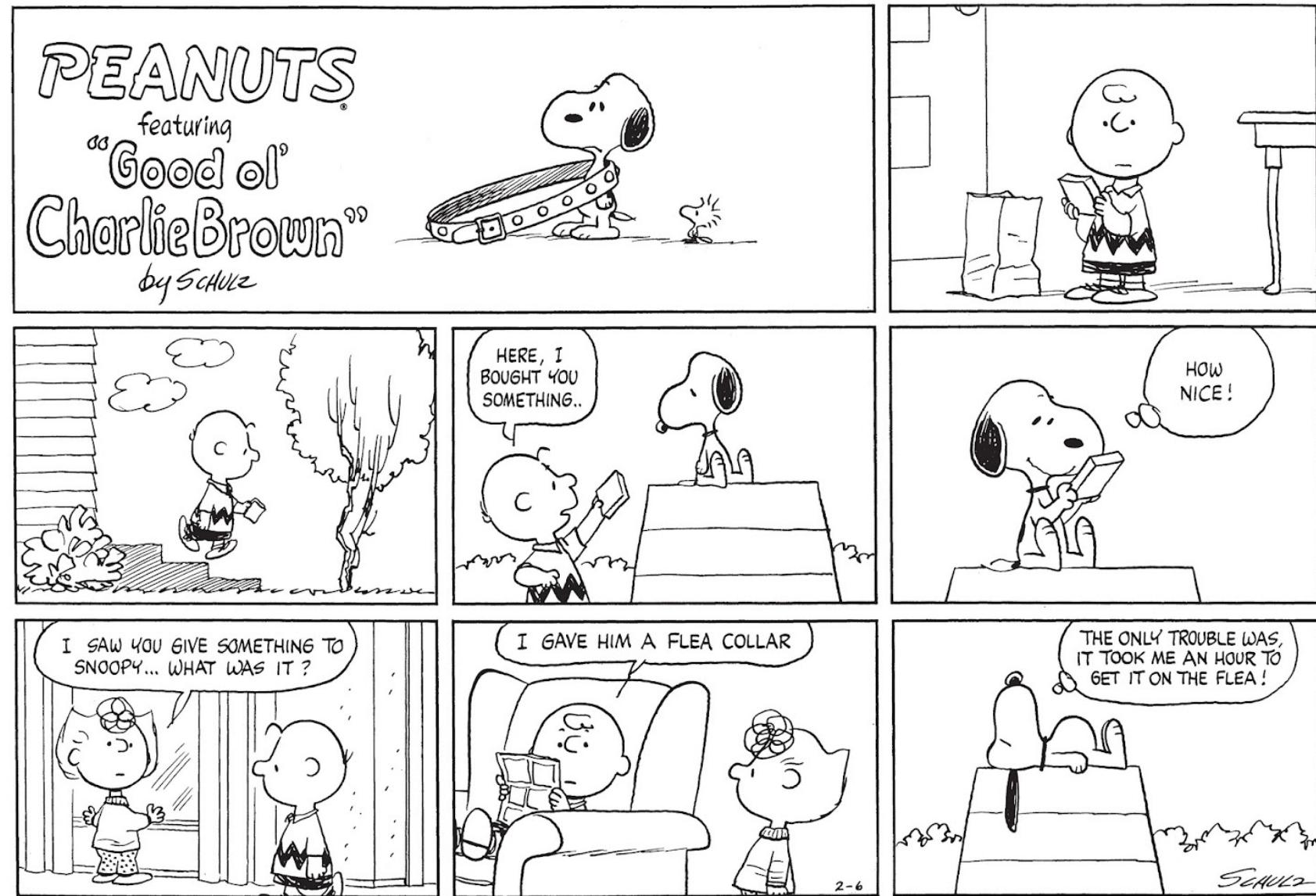


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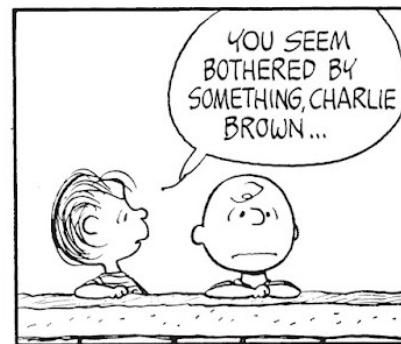
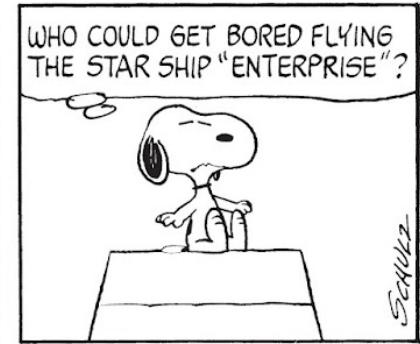
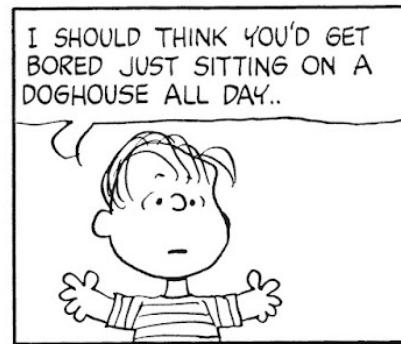
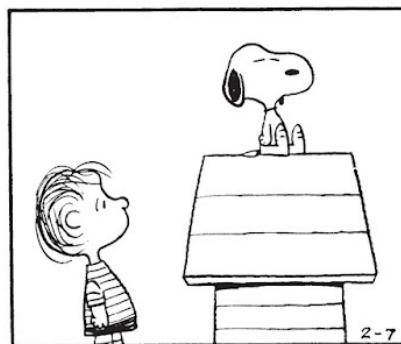


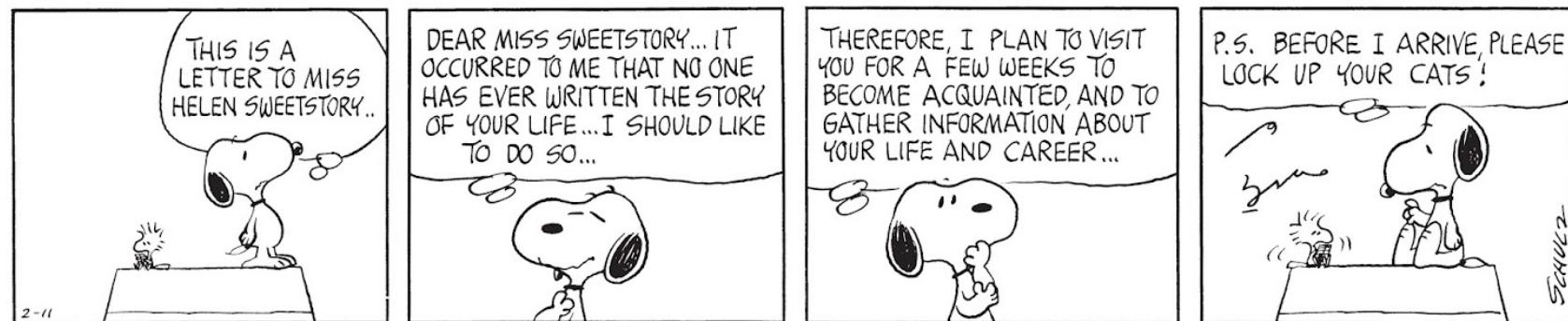


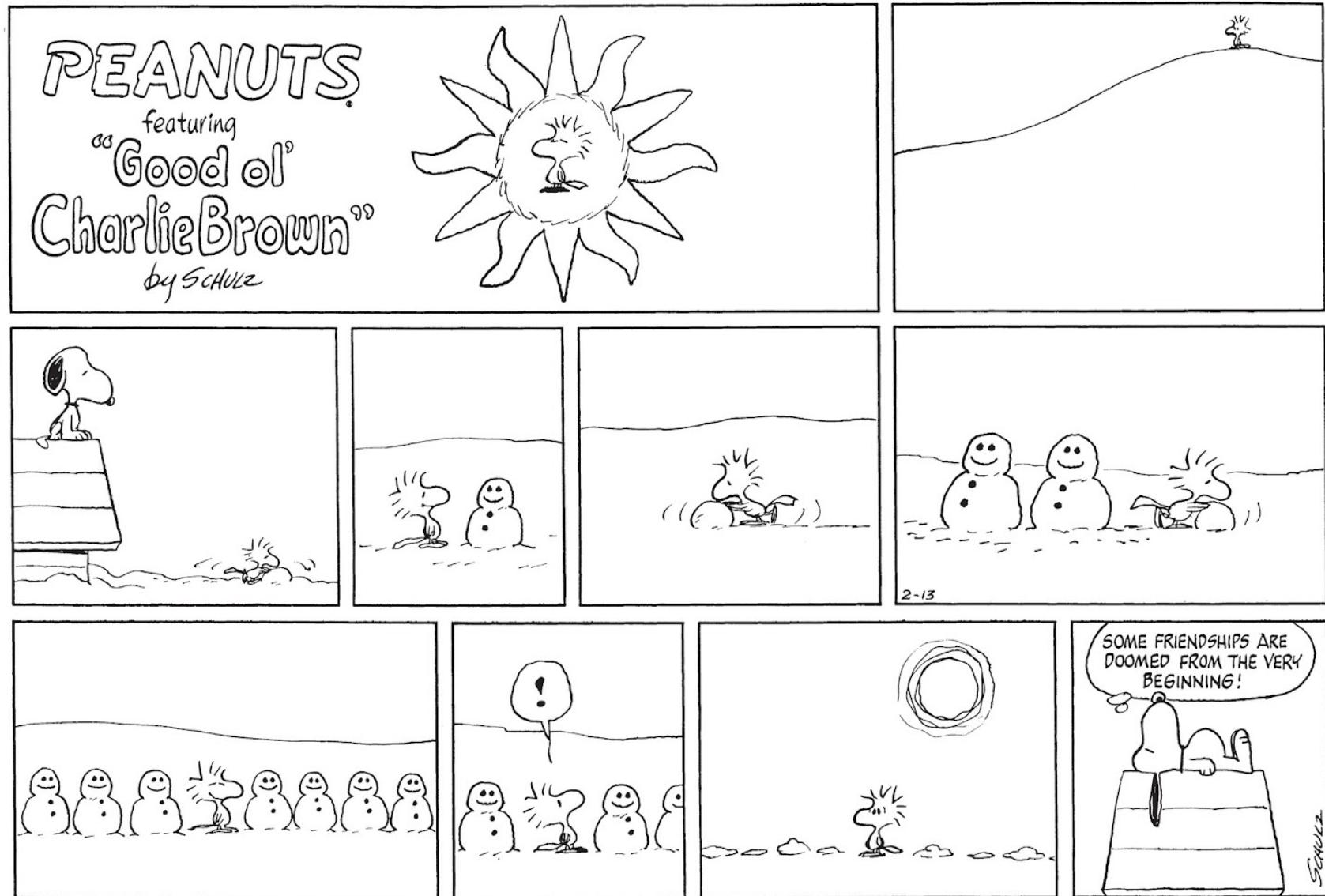


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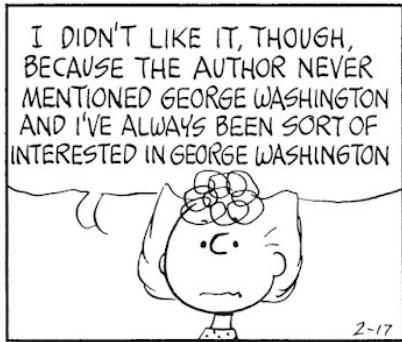
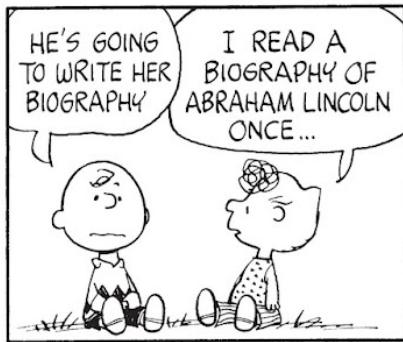


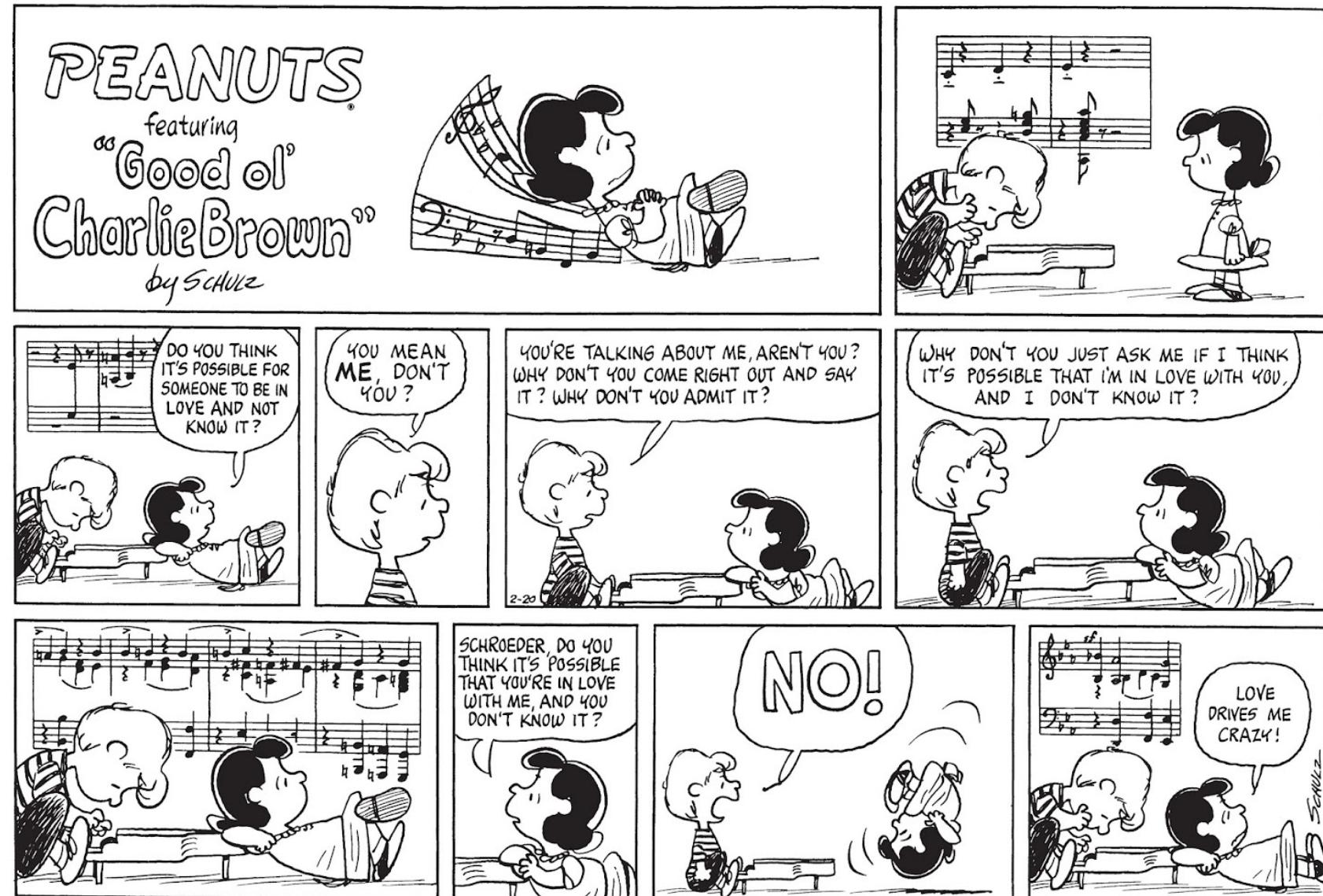


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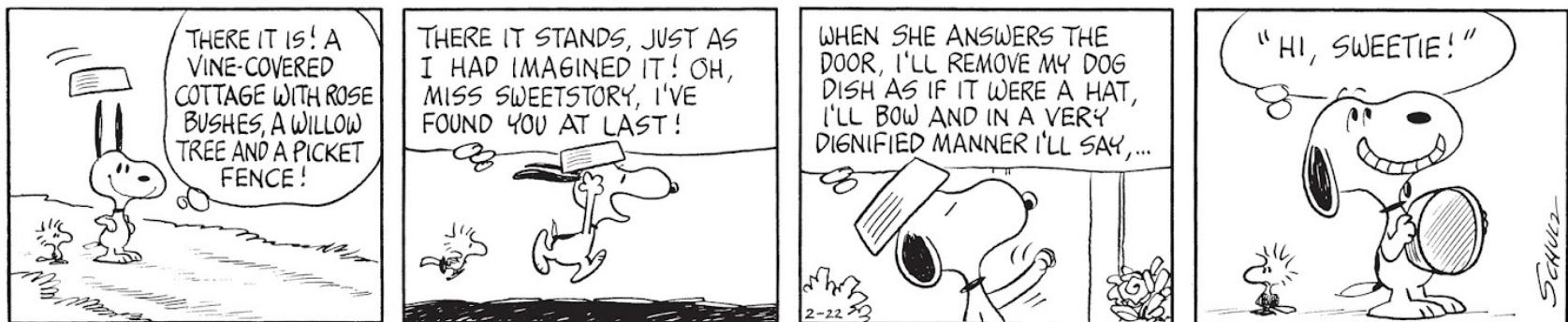






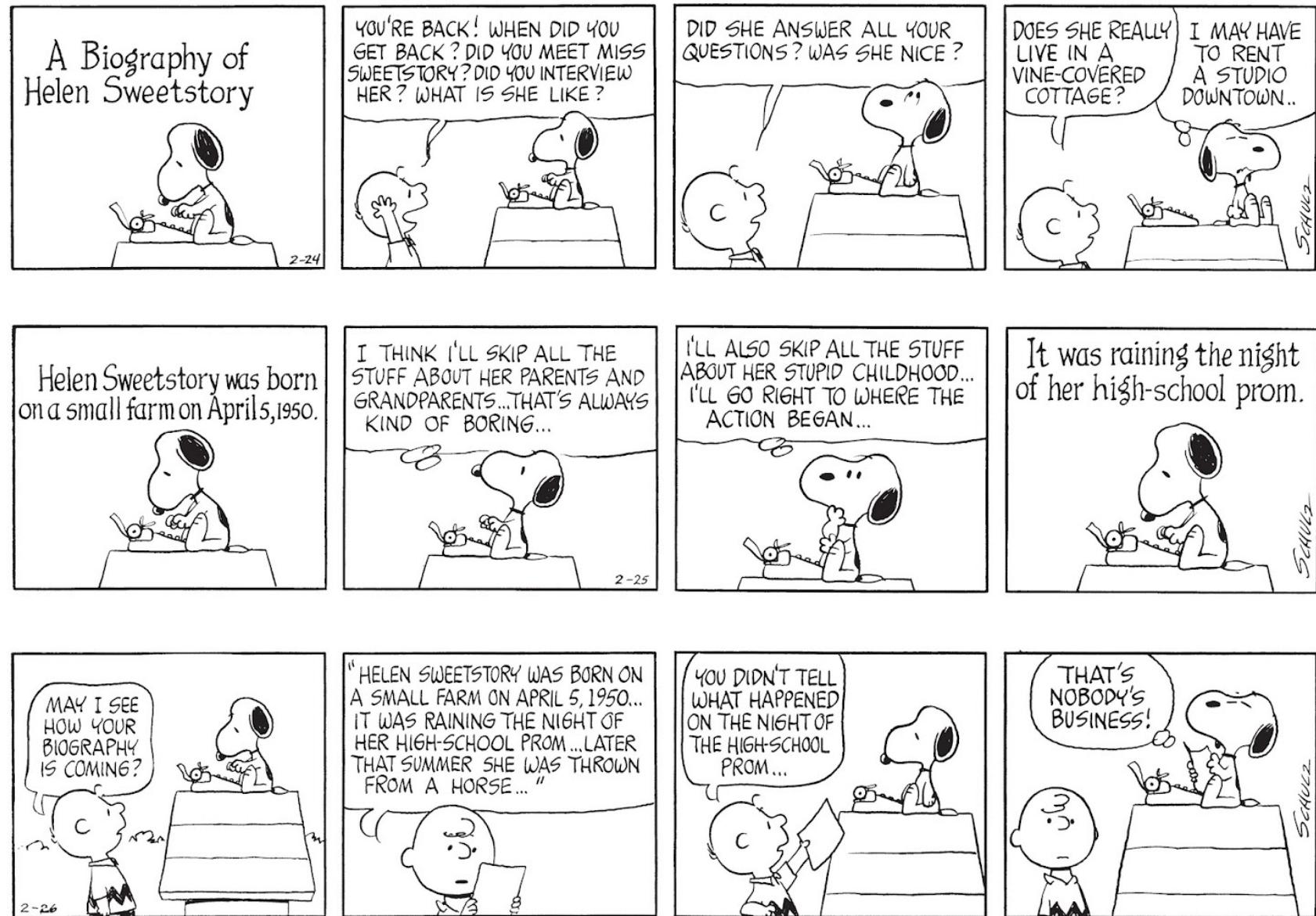
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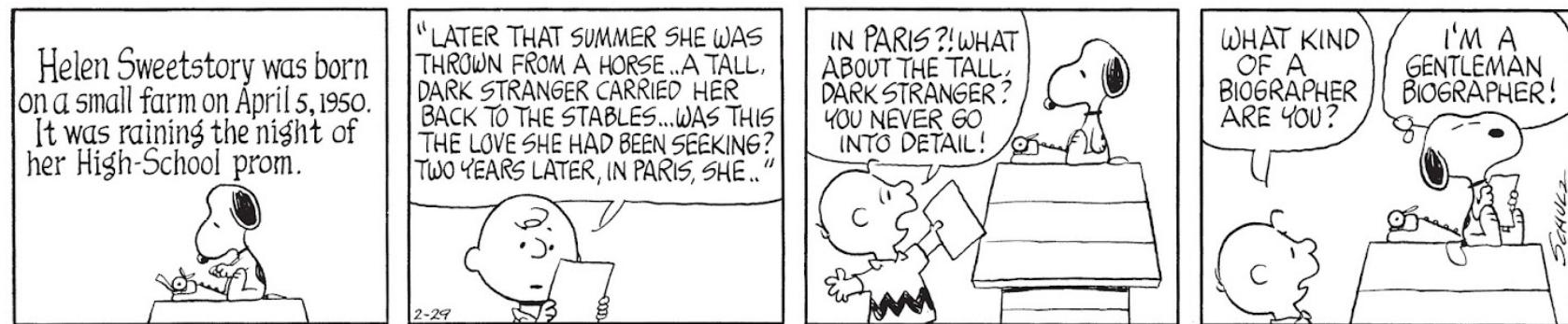




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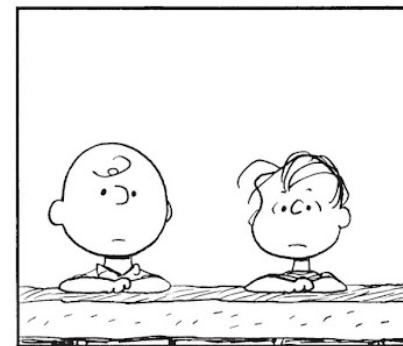
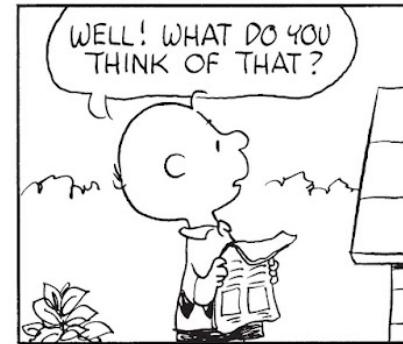
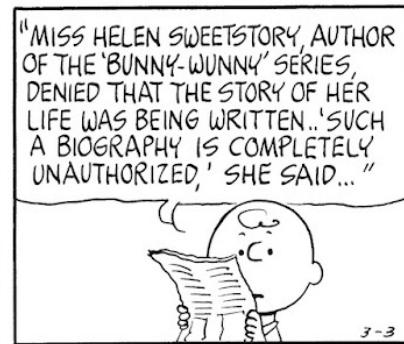
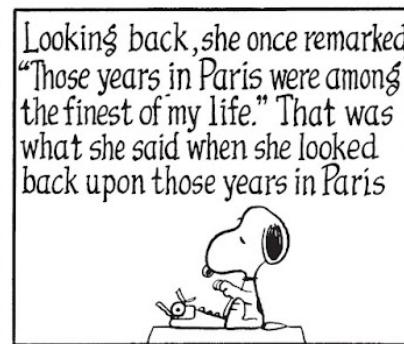
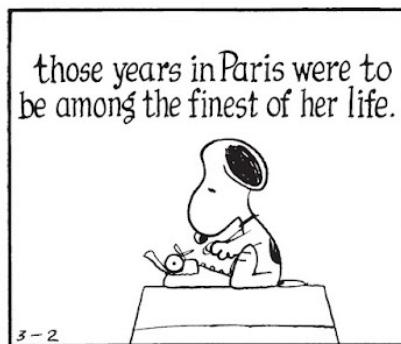
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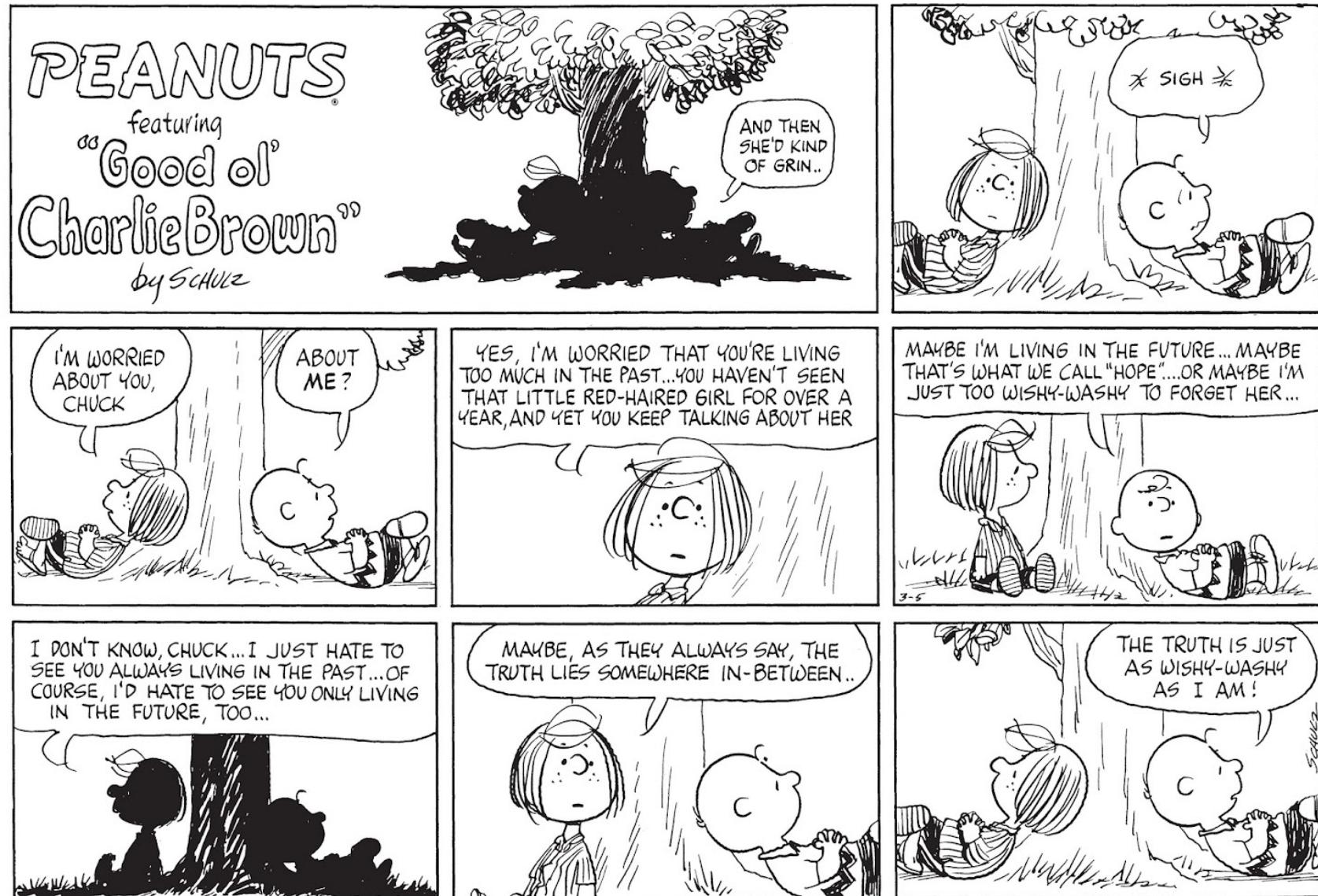


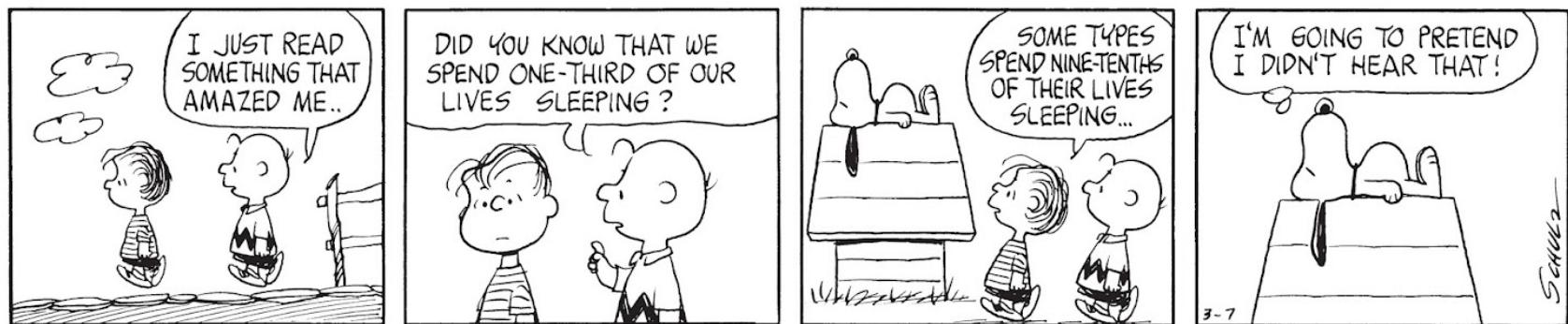
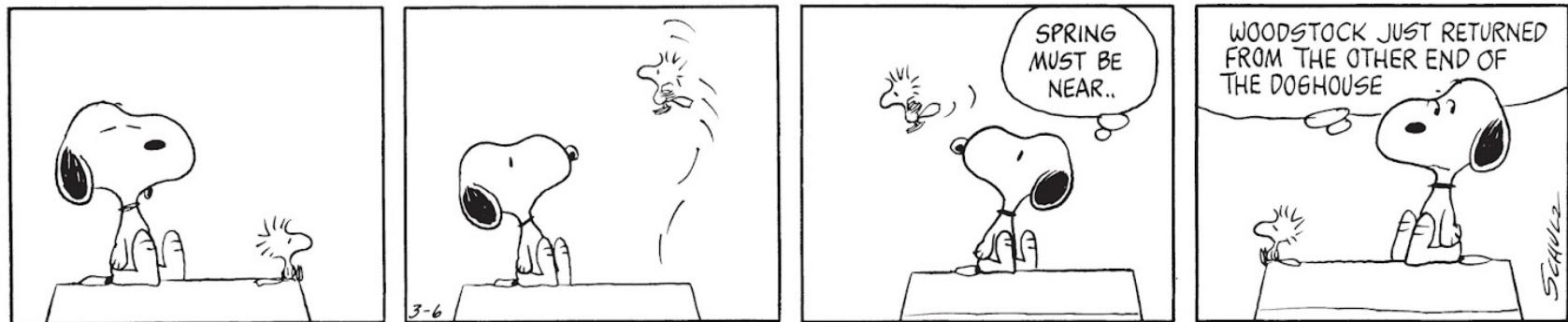
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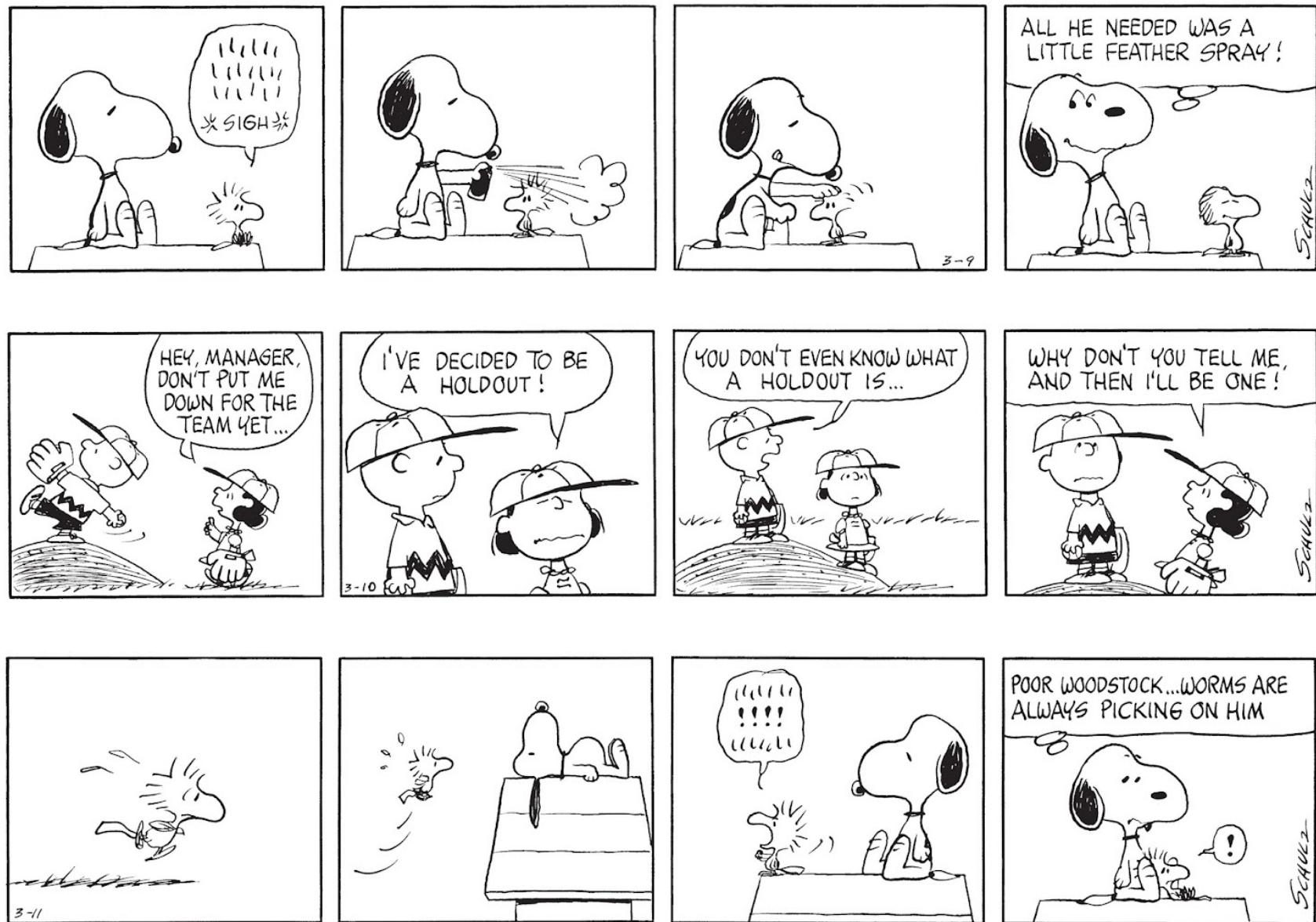


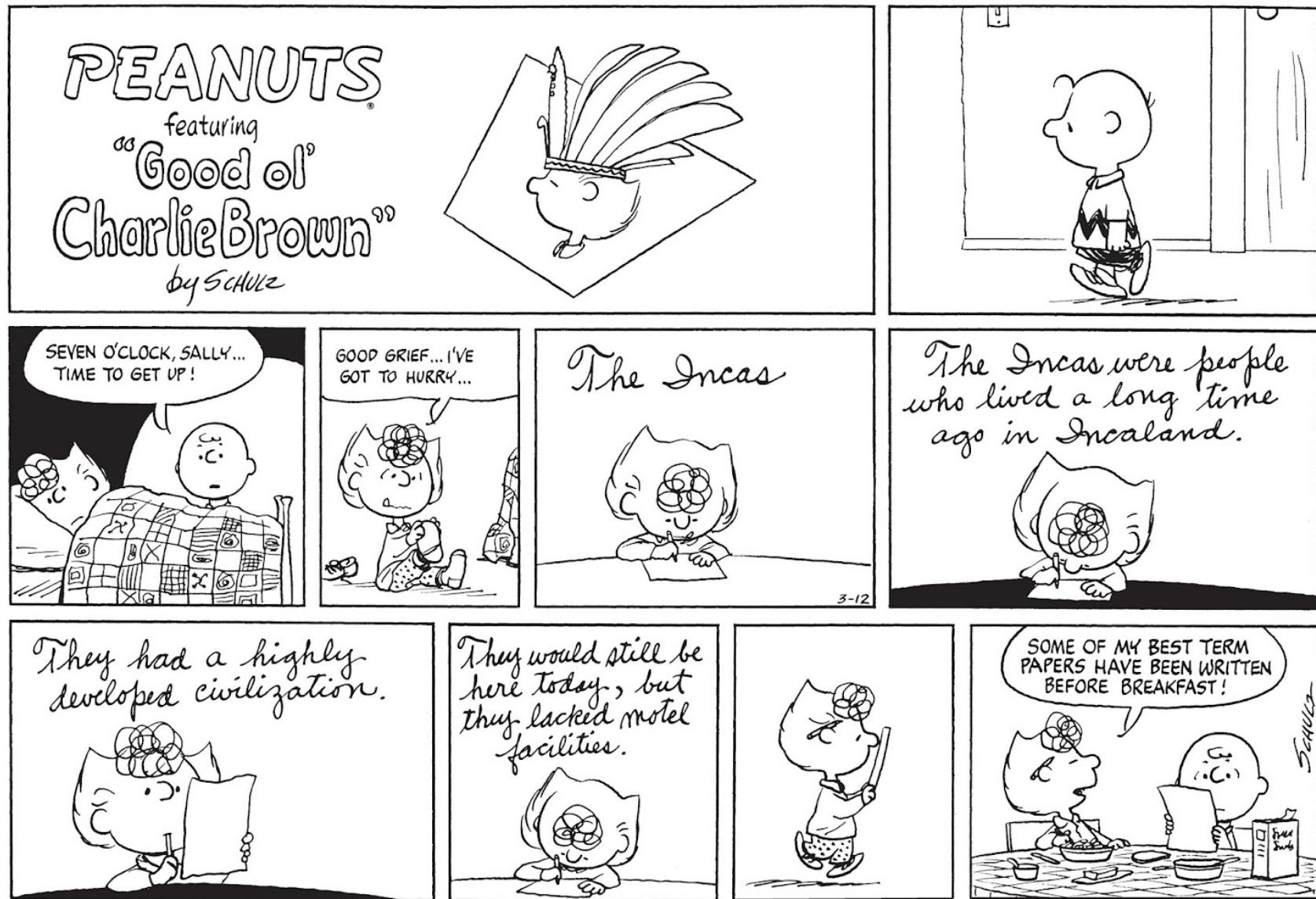




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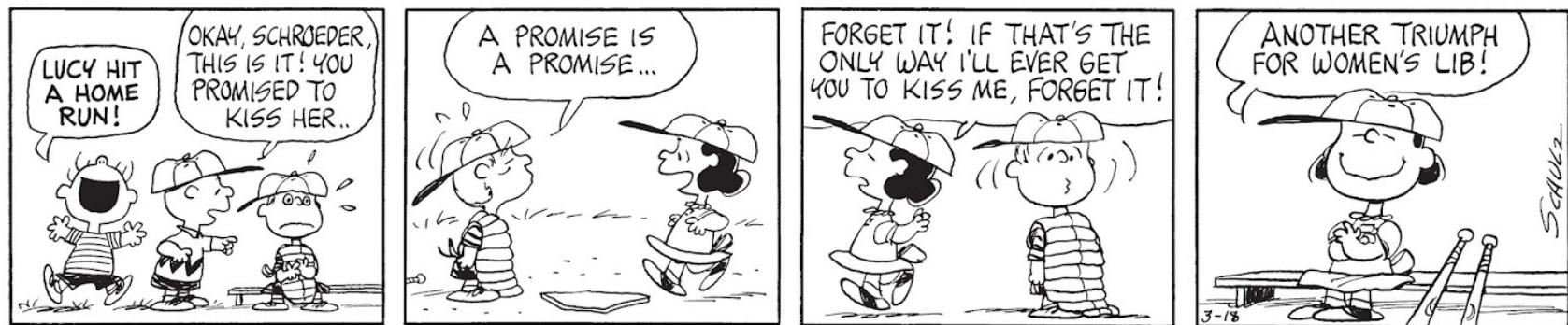




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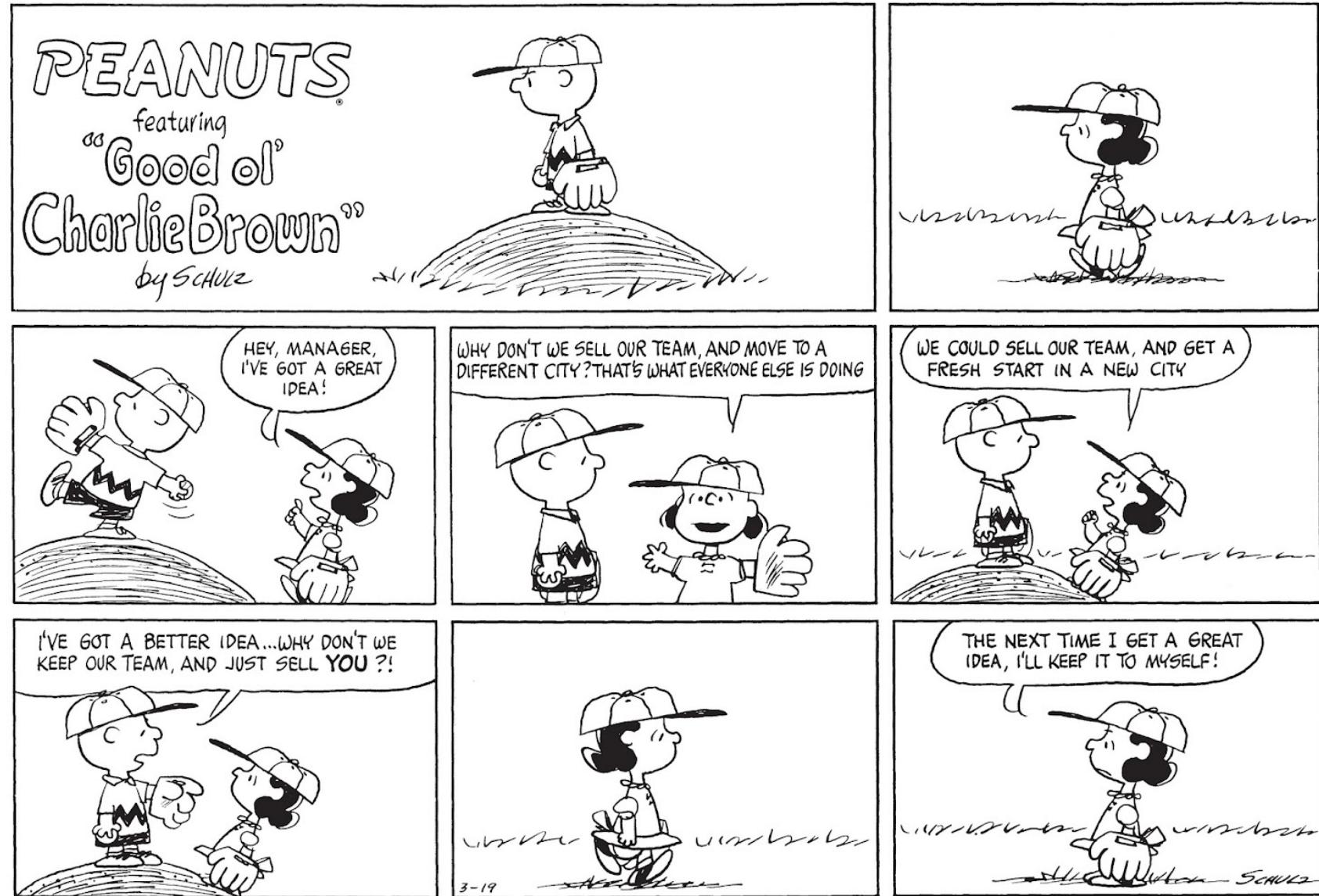
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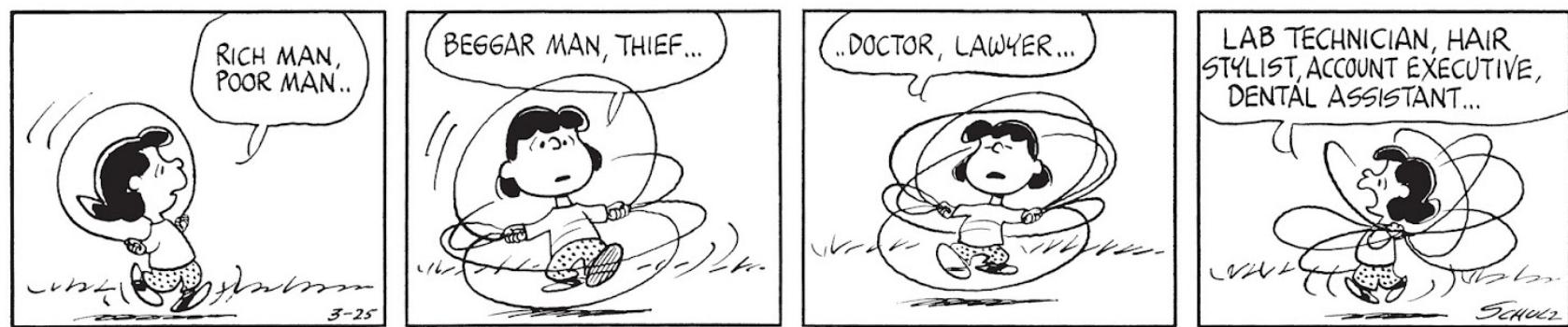
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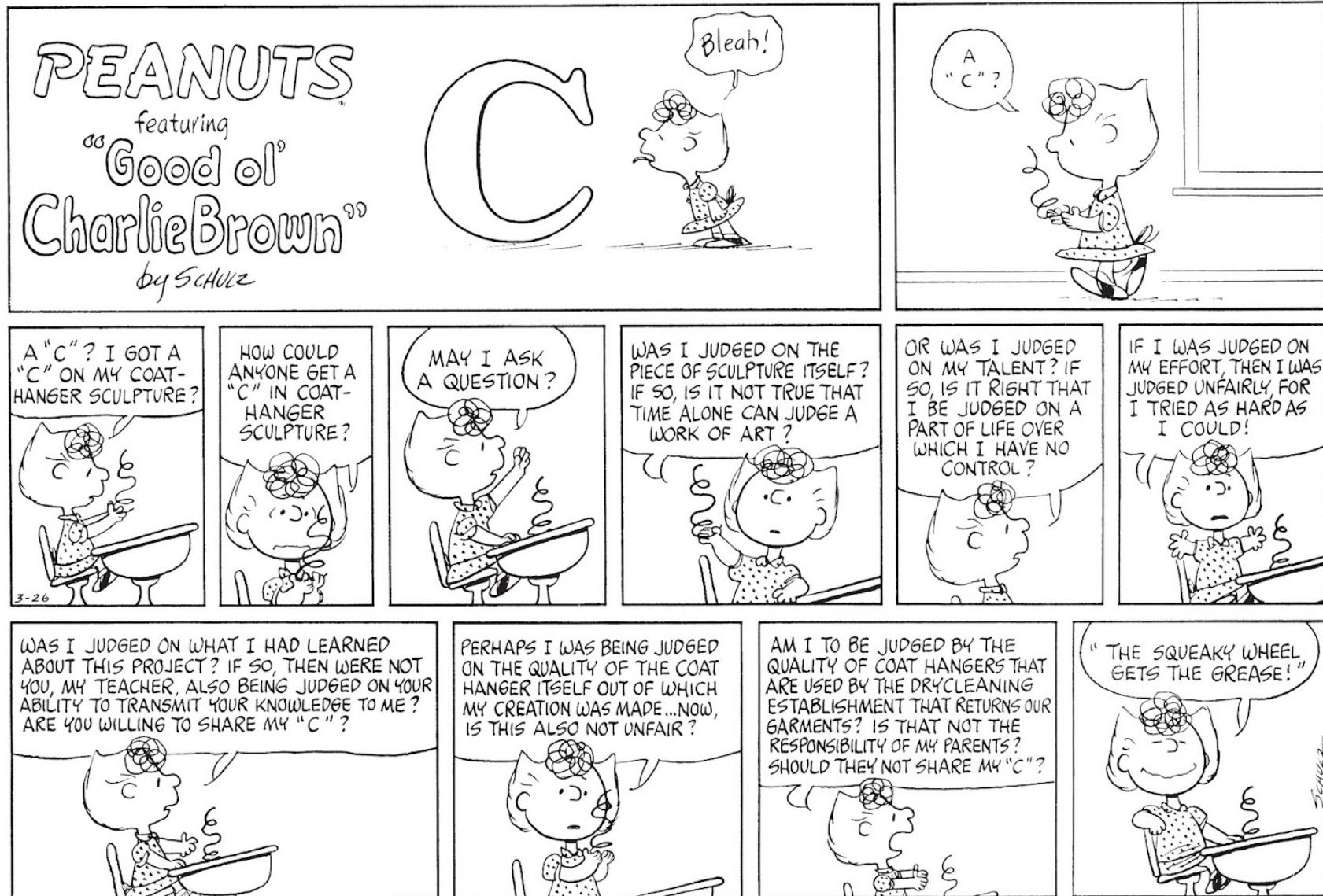
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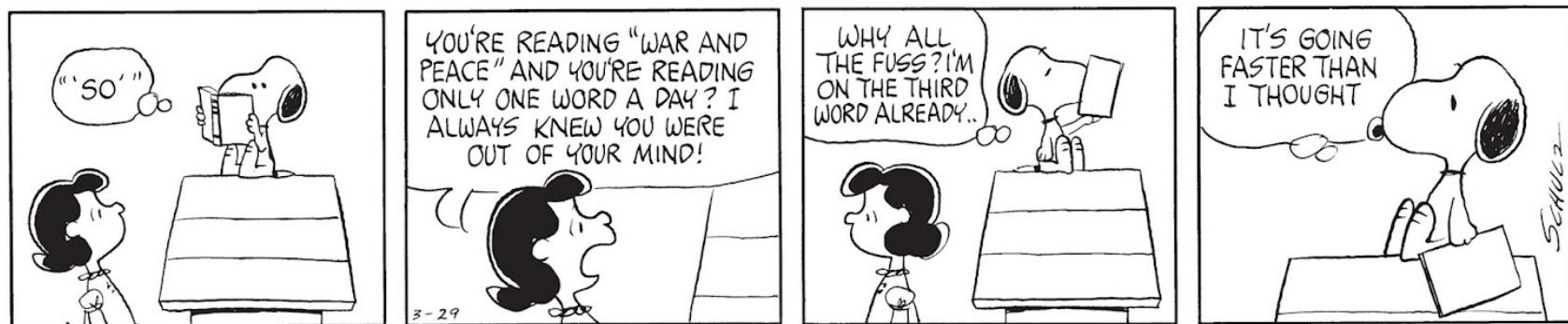
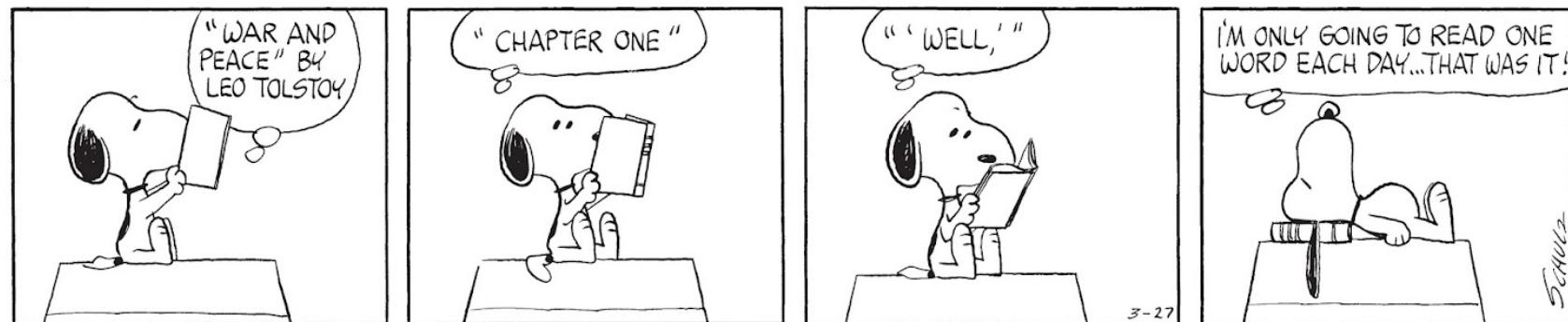
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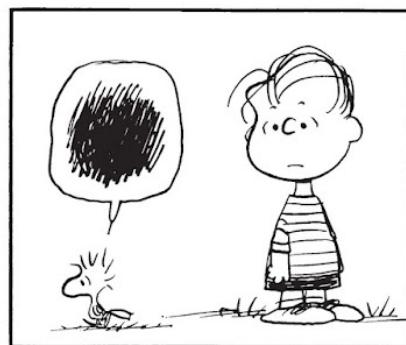
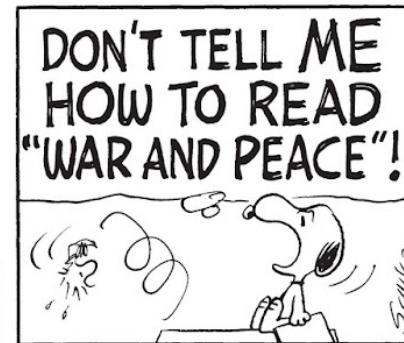
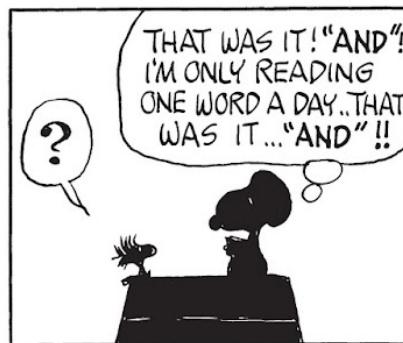
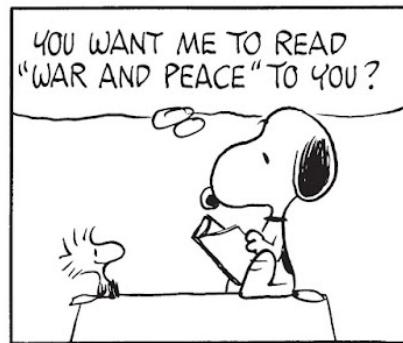




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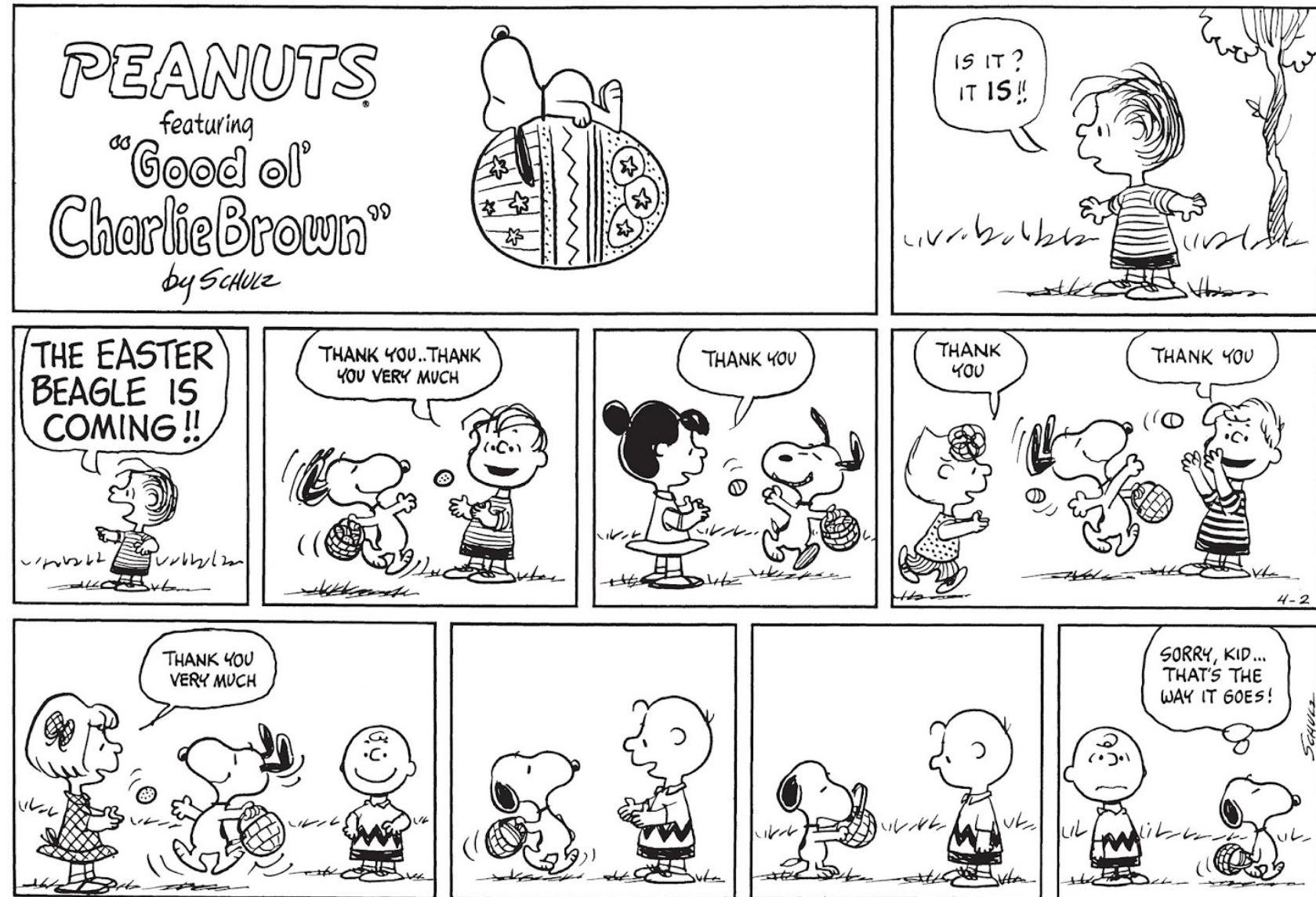
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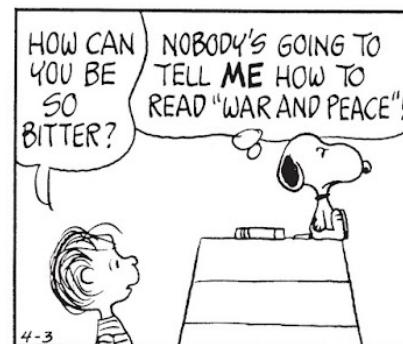
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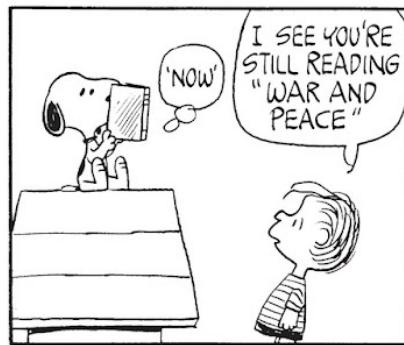


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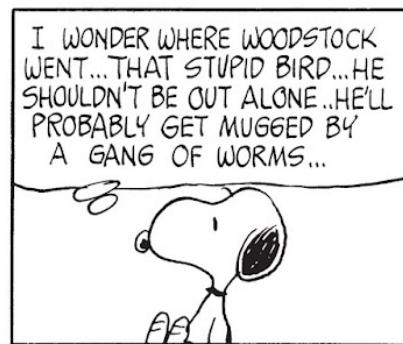
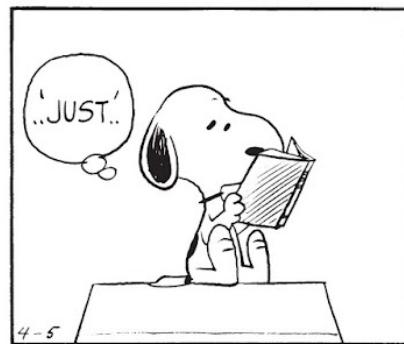
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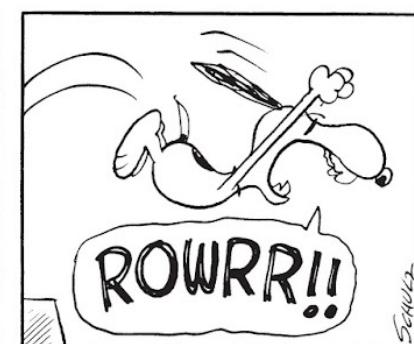
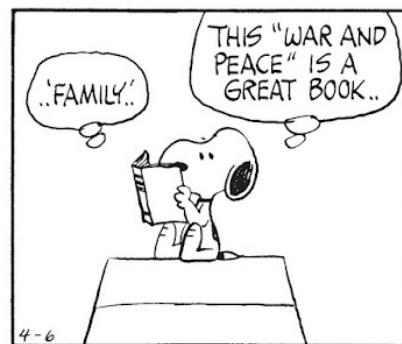
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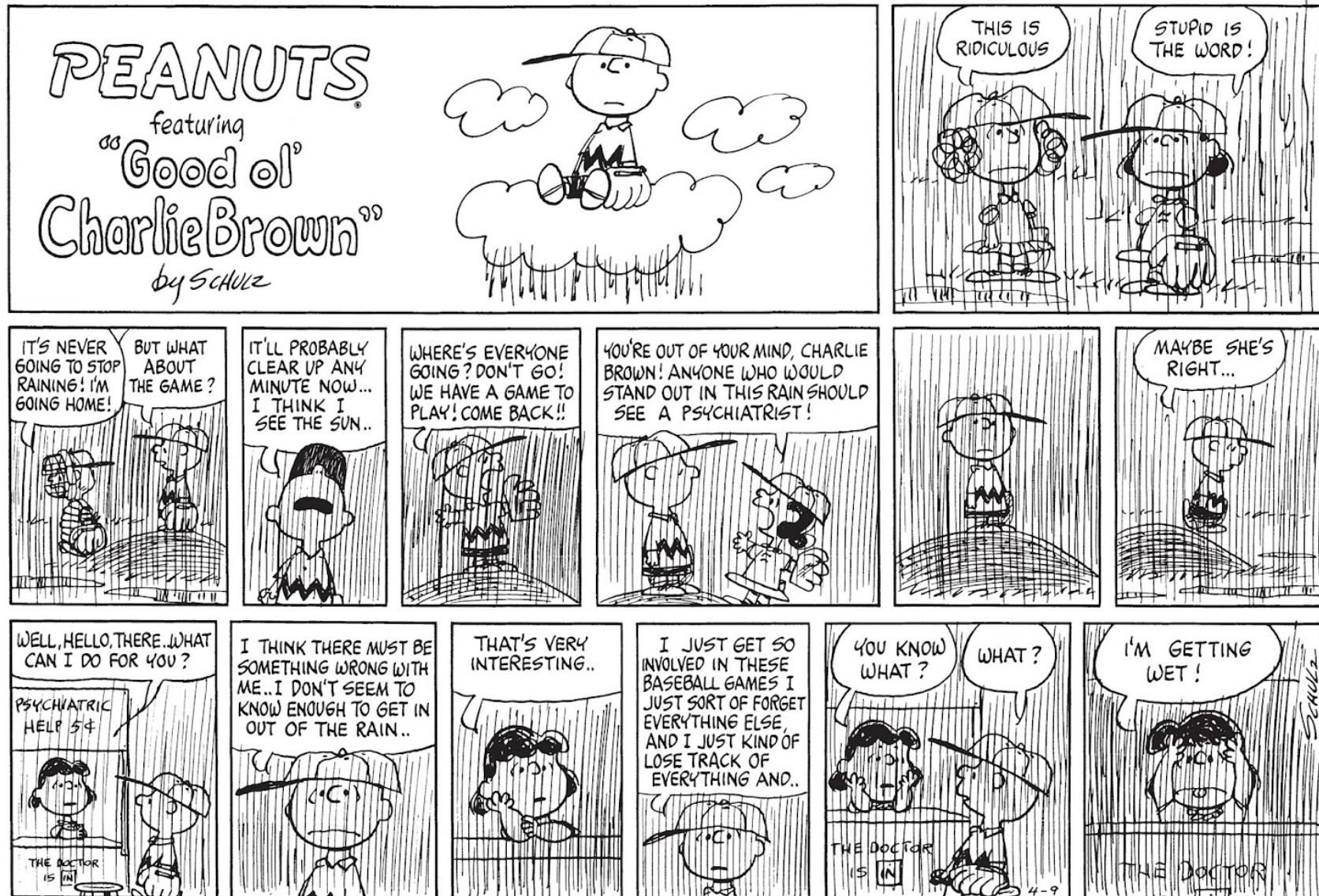


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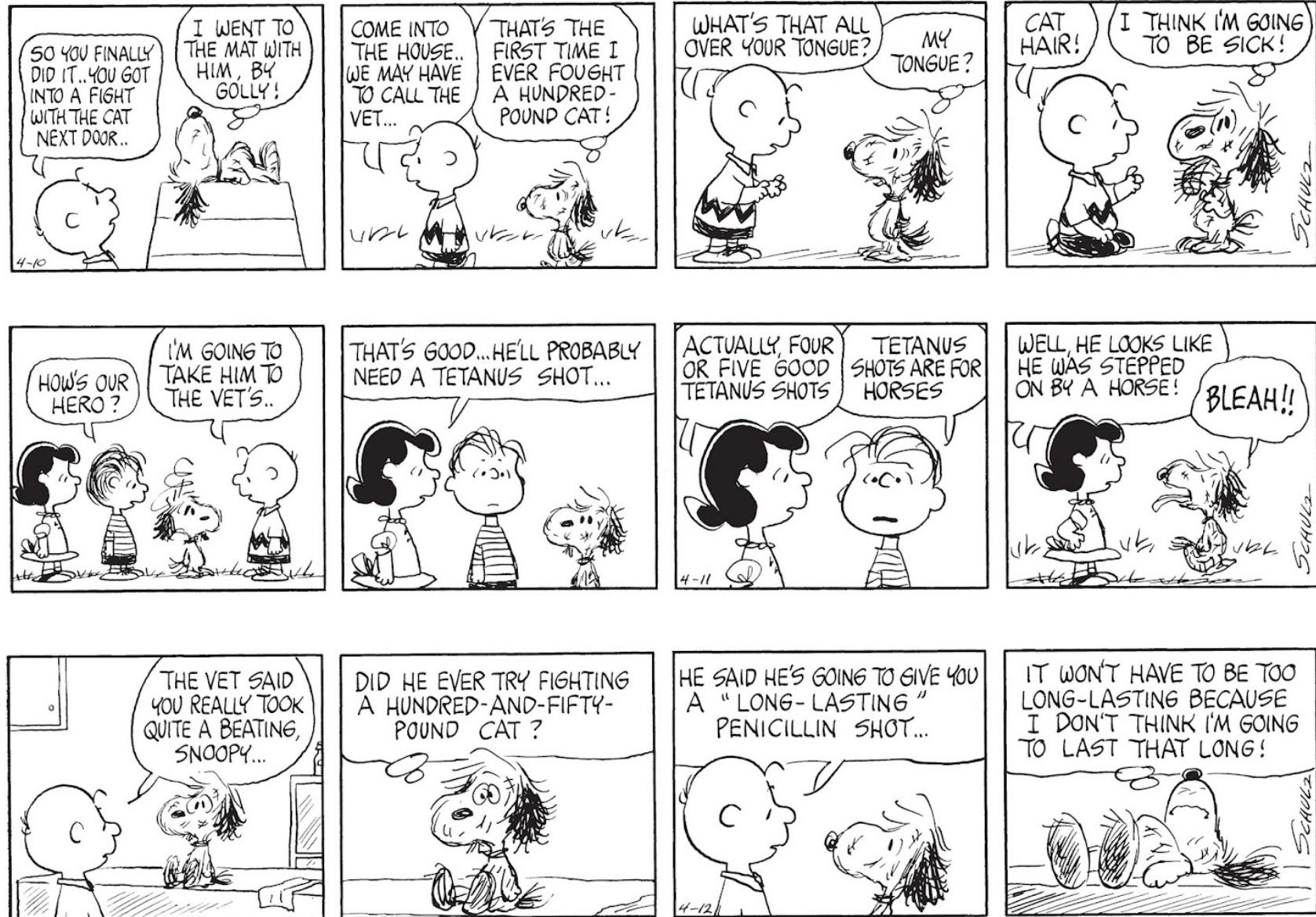
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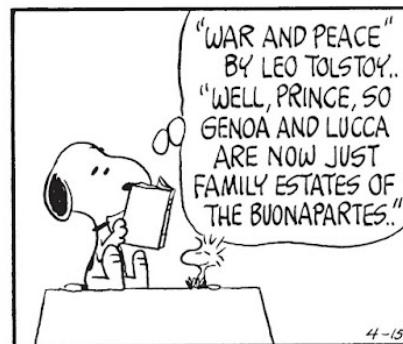
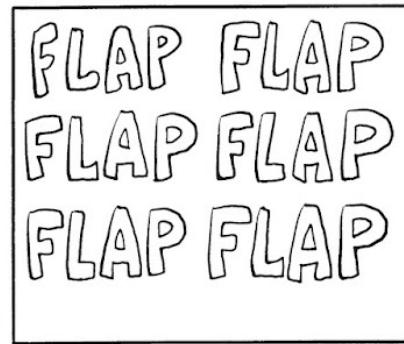
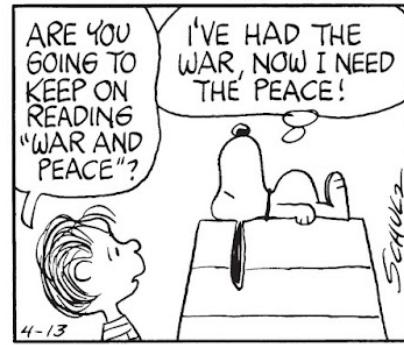
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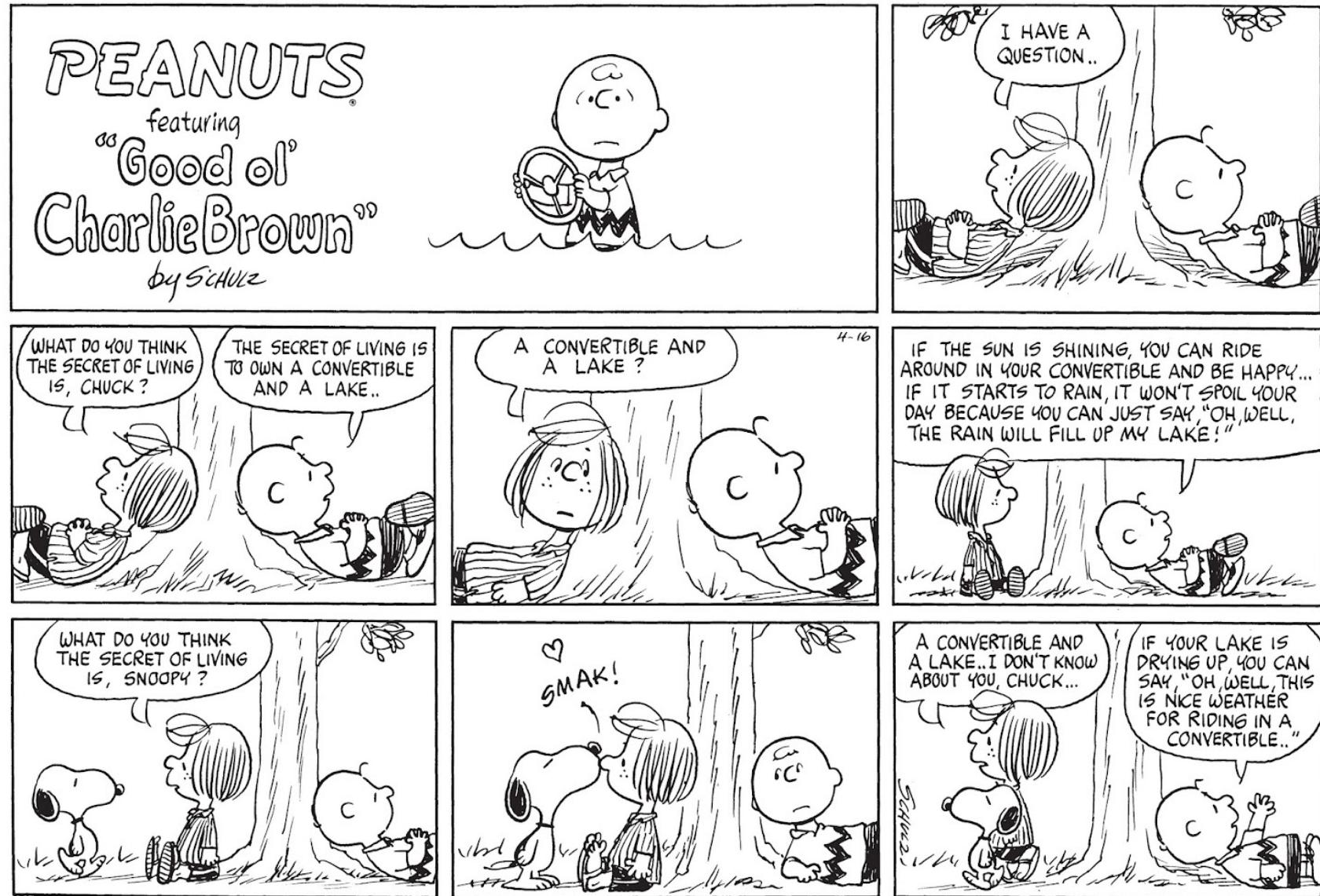


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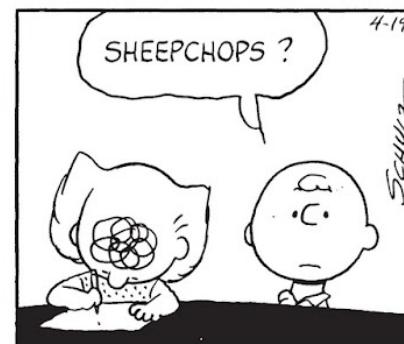
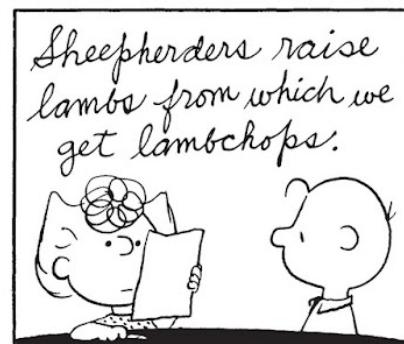
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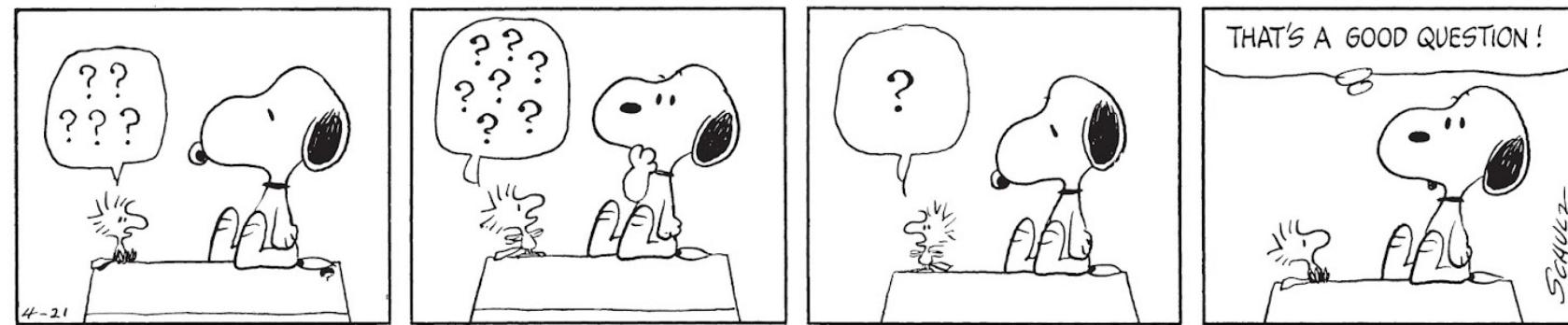


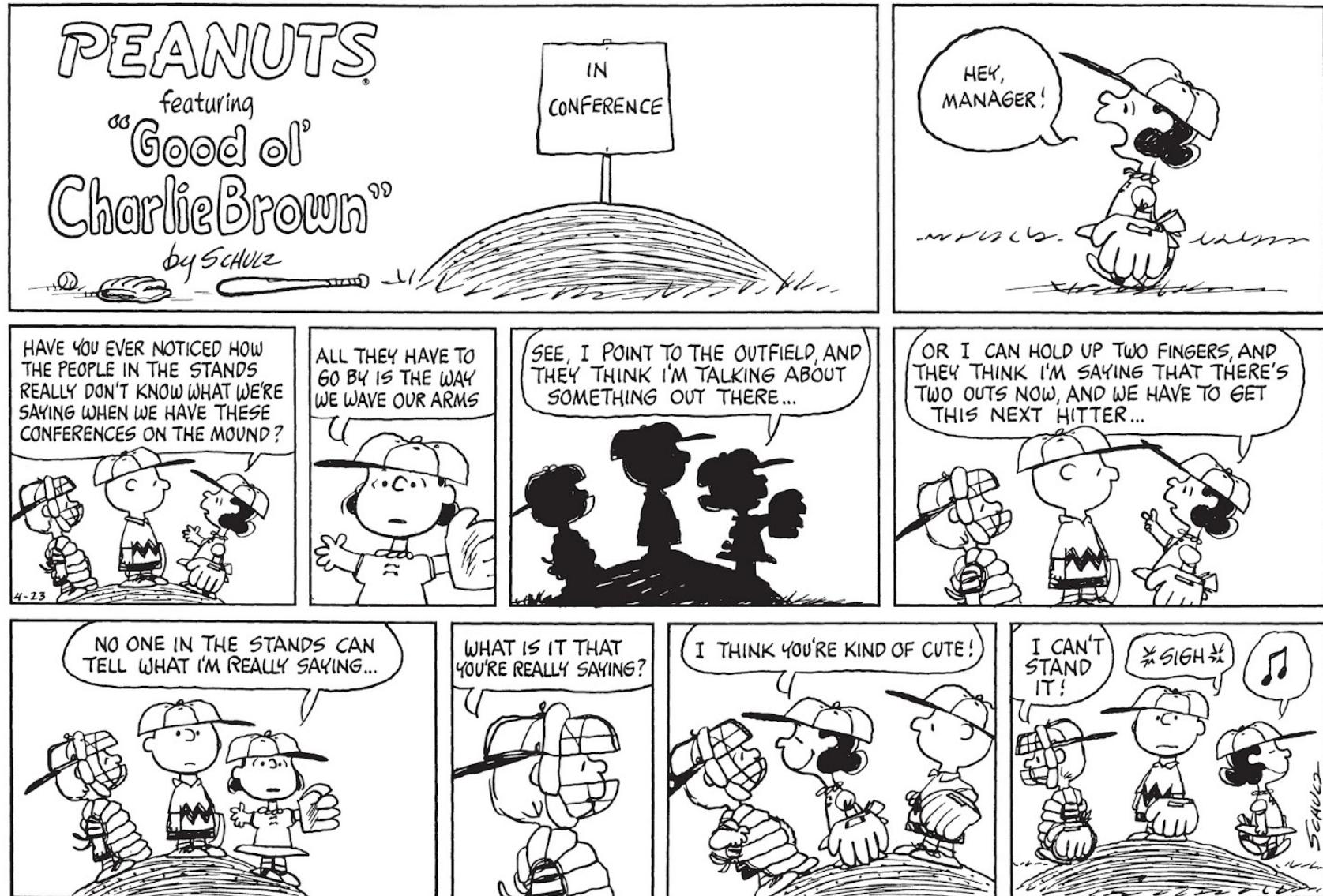
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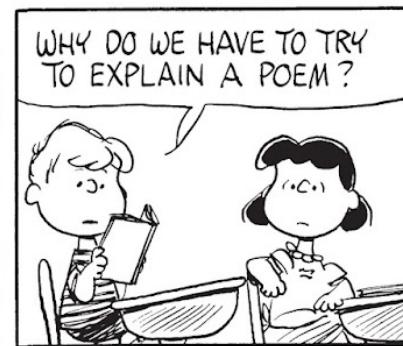
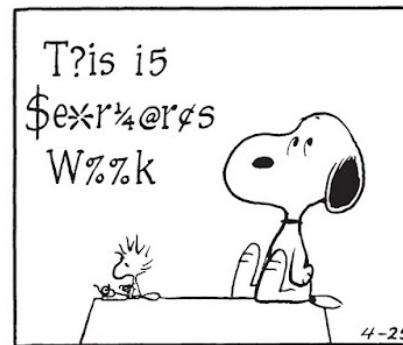
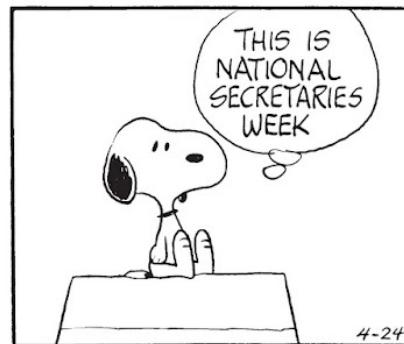
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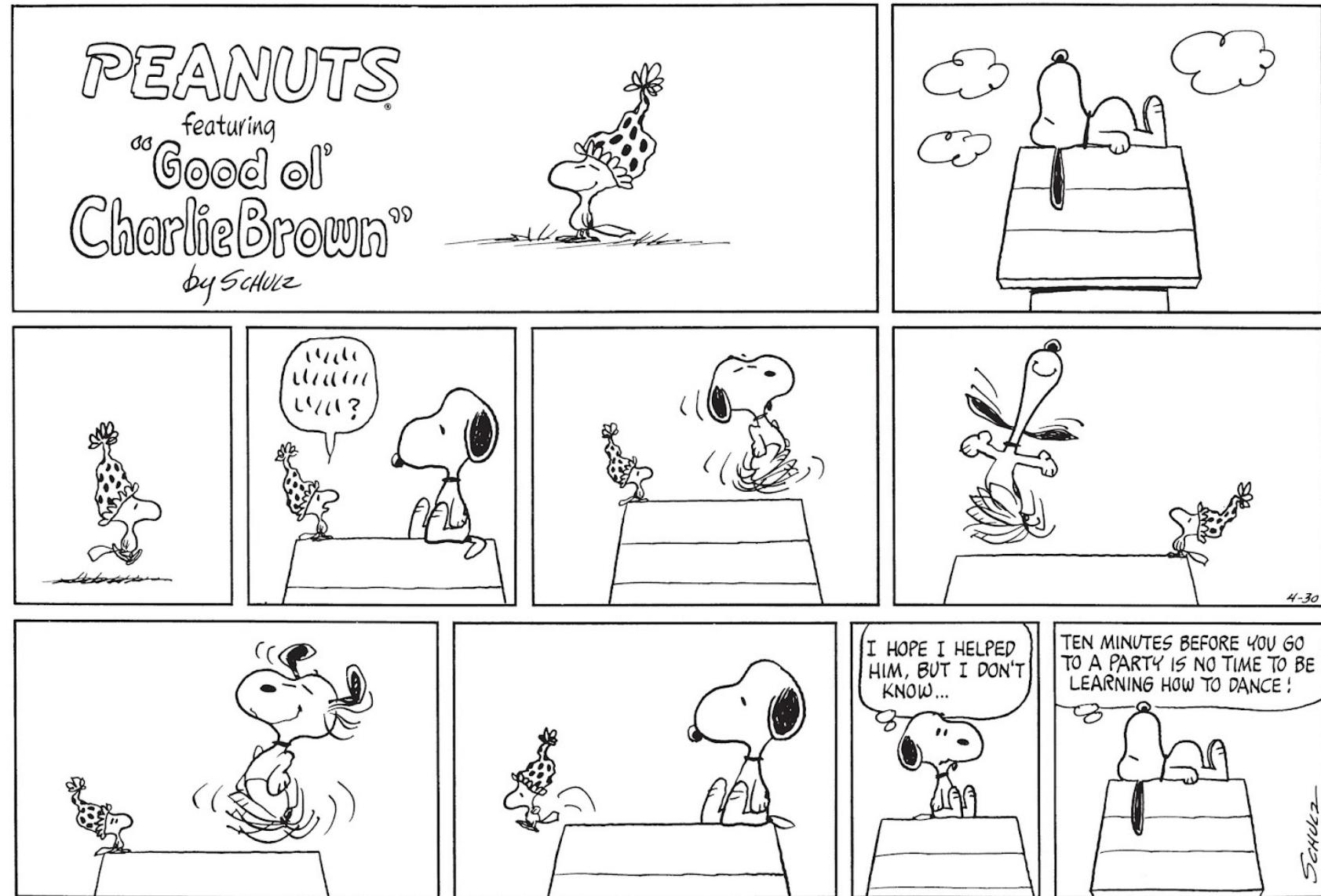
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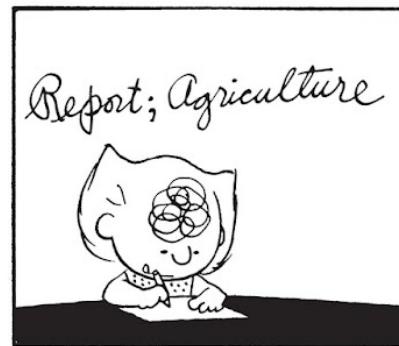
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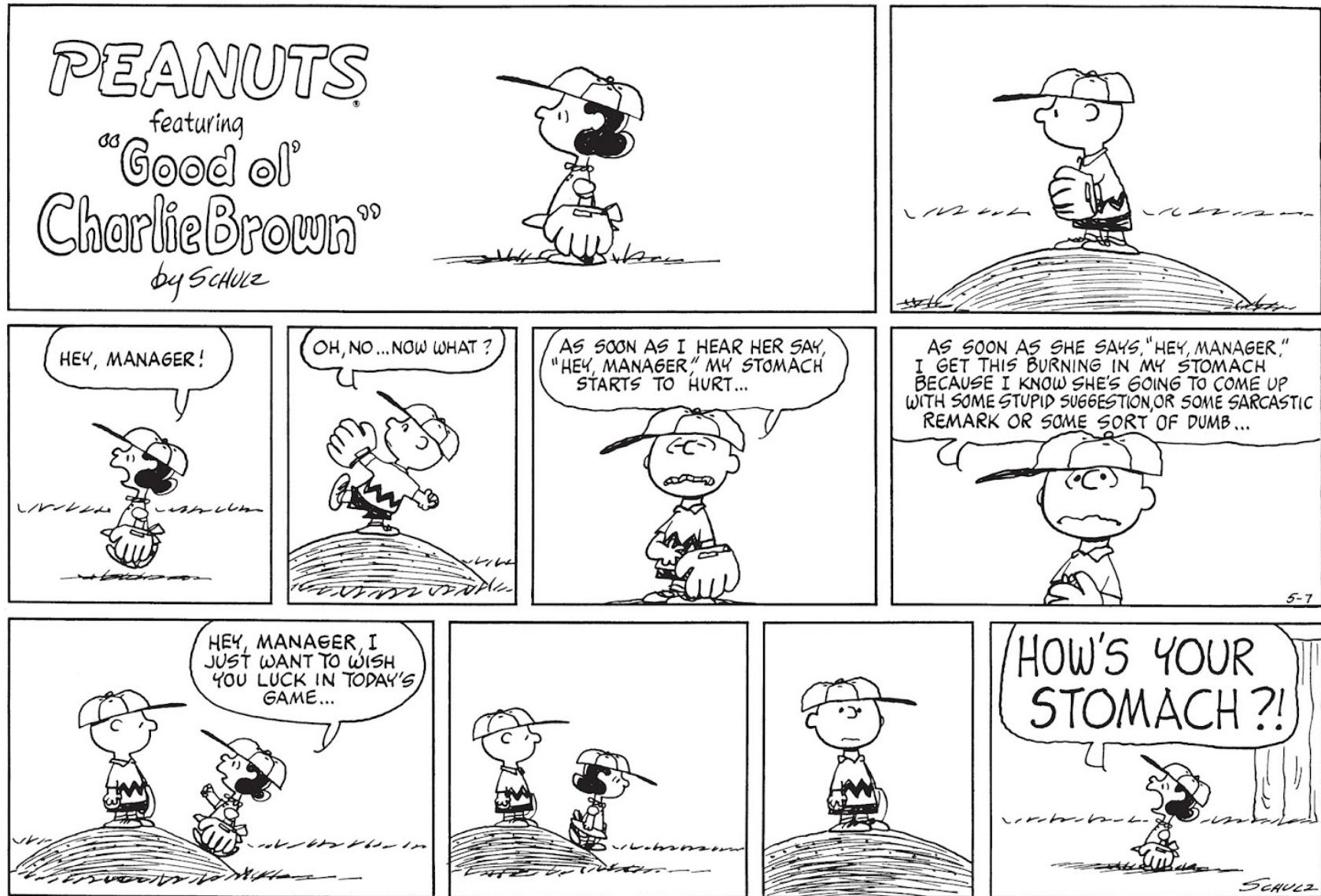
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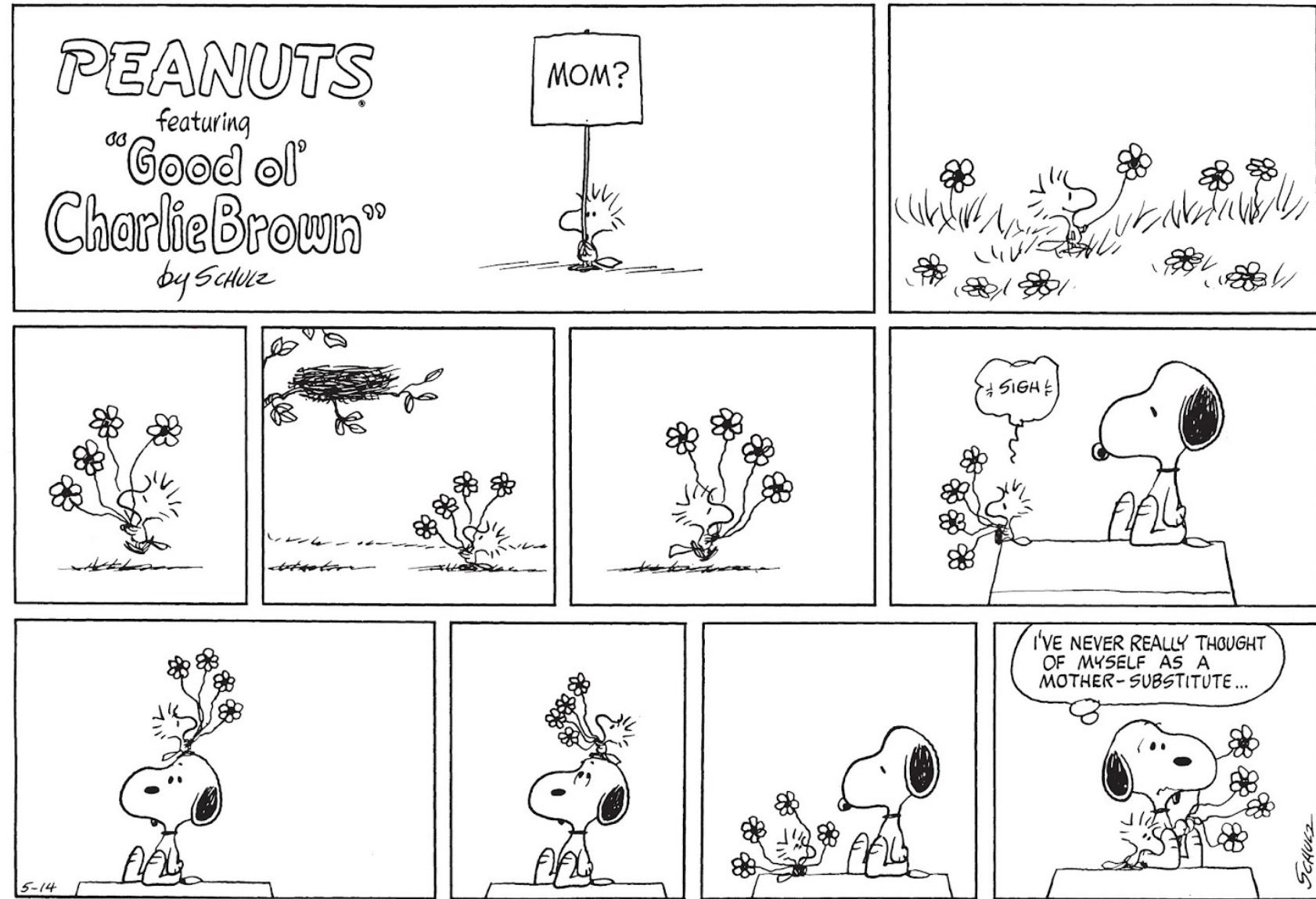




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May

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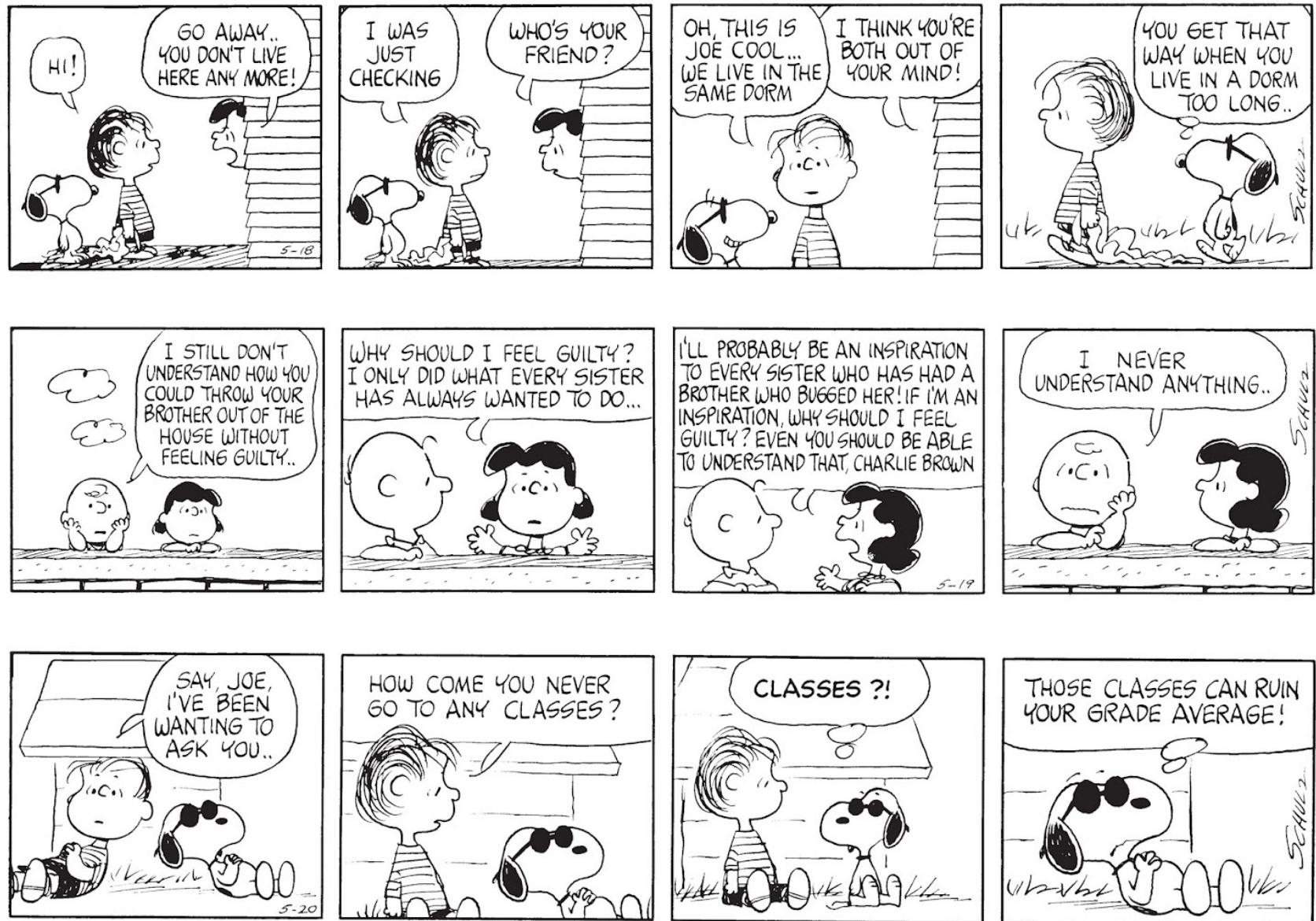
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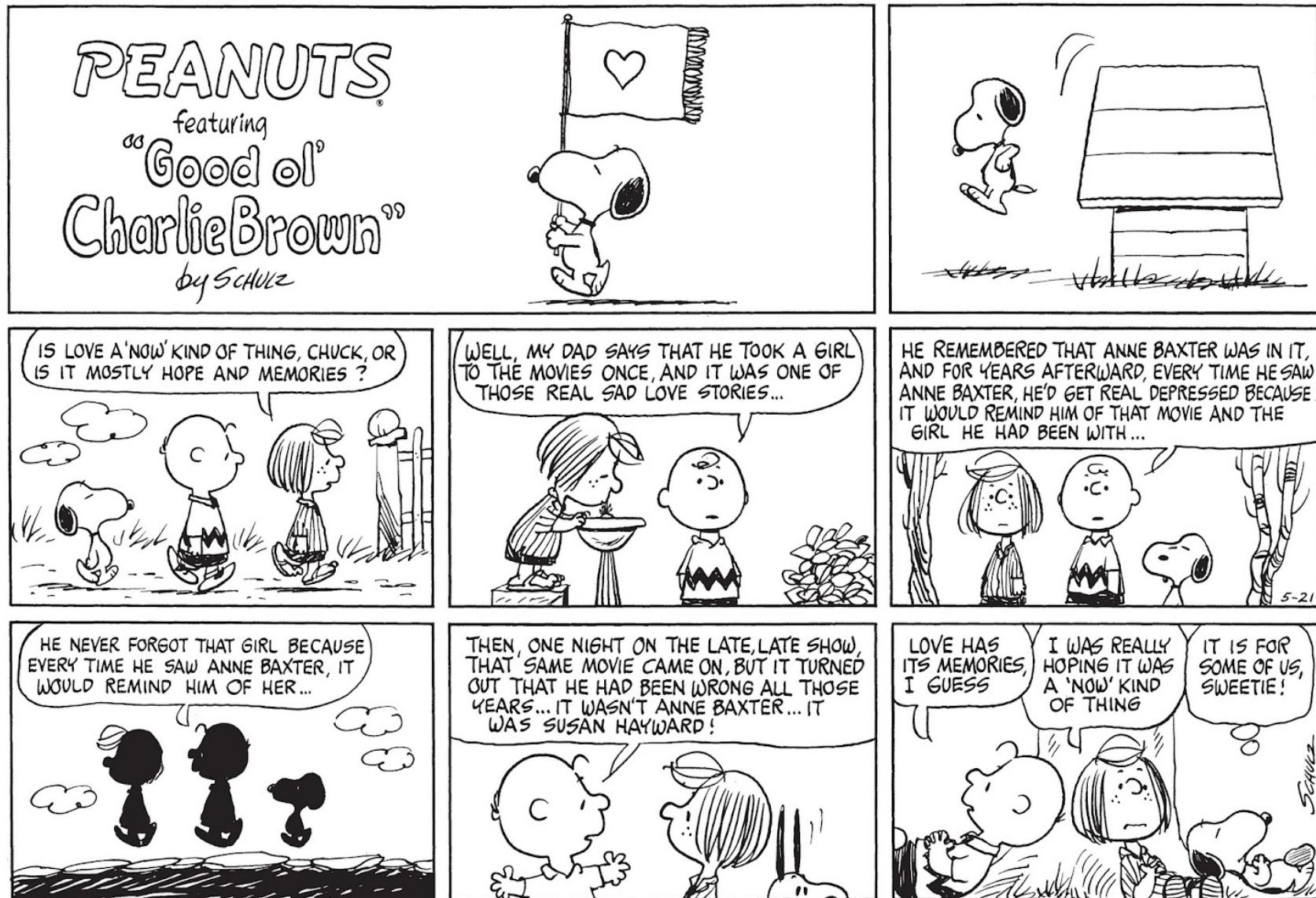
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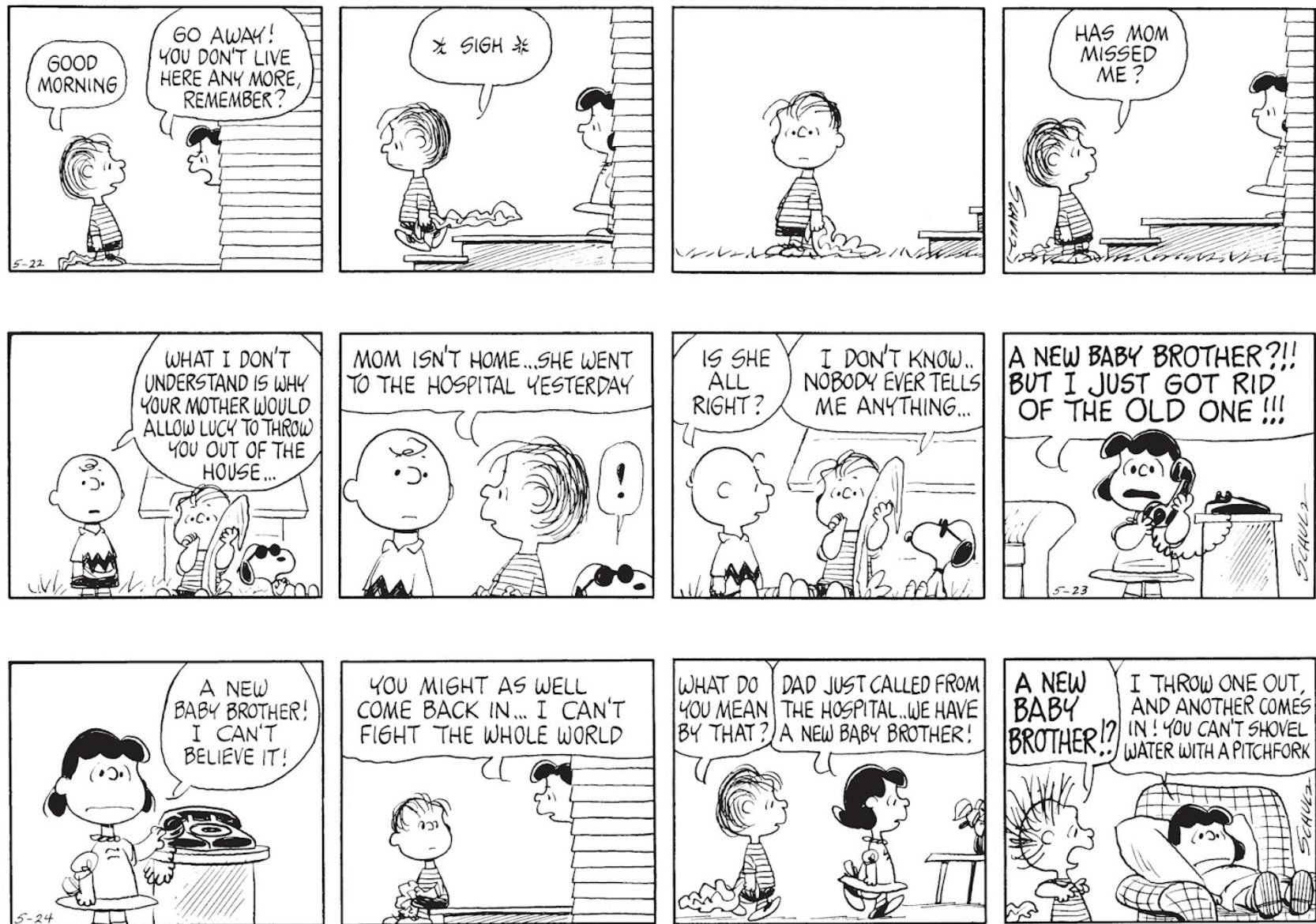
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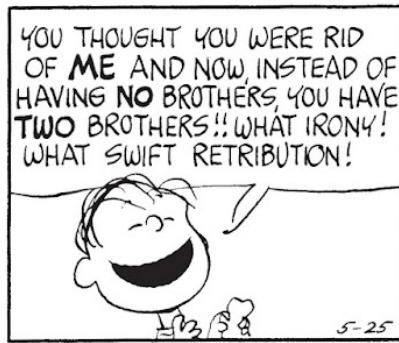


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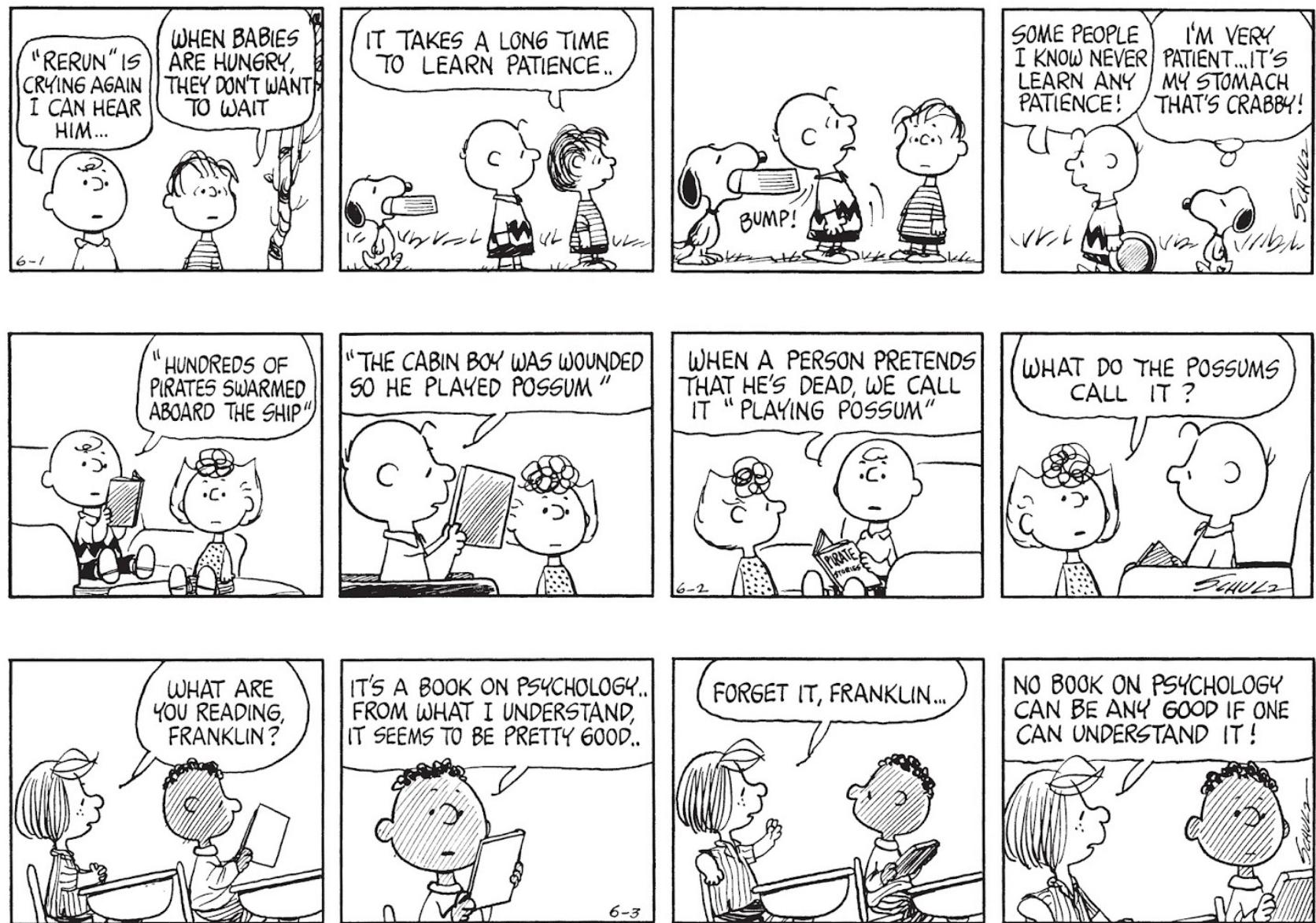


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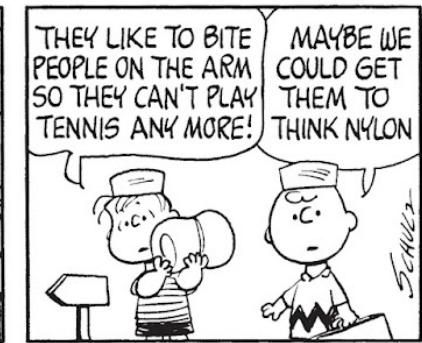






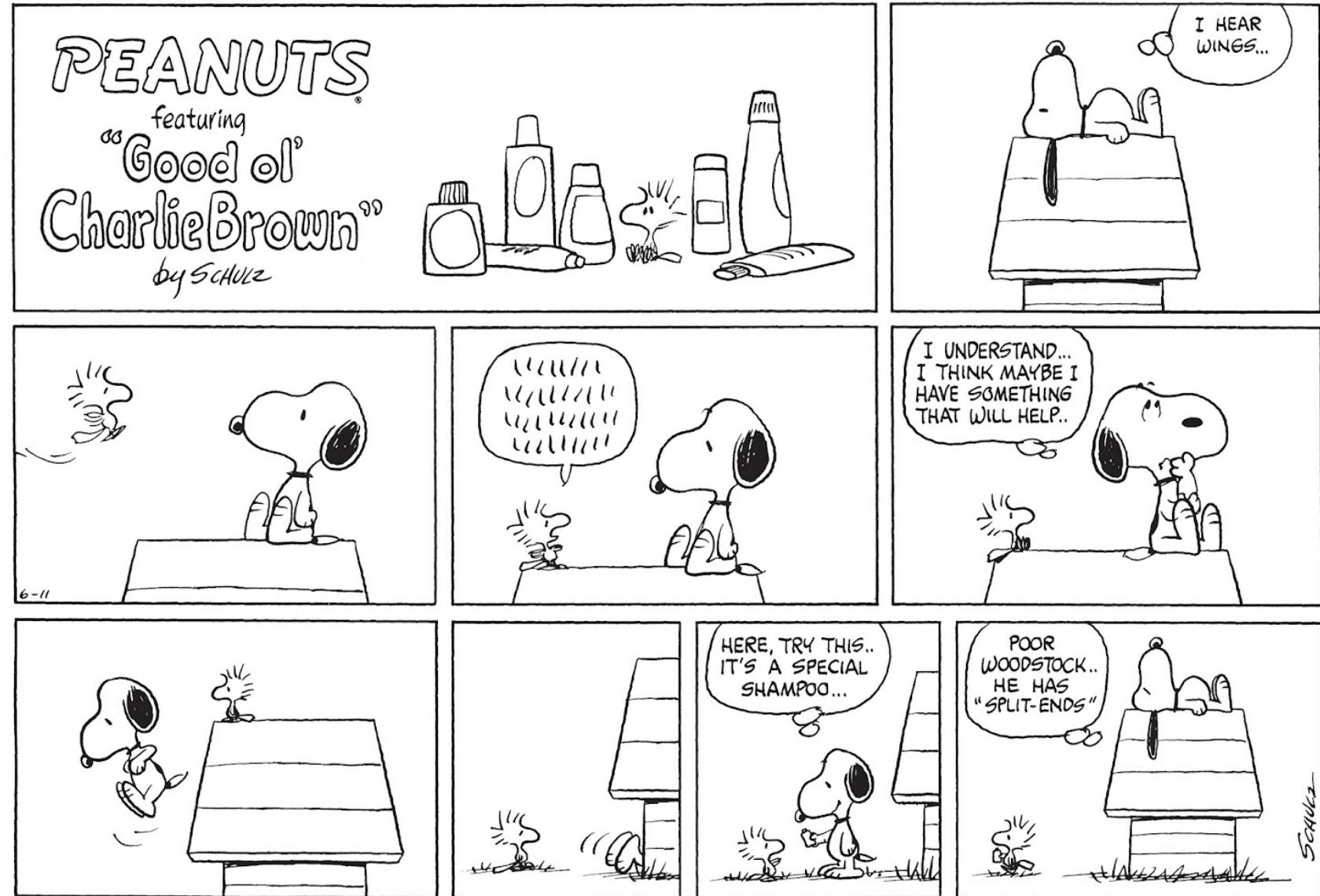
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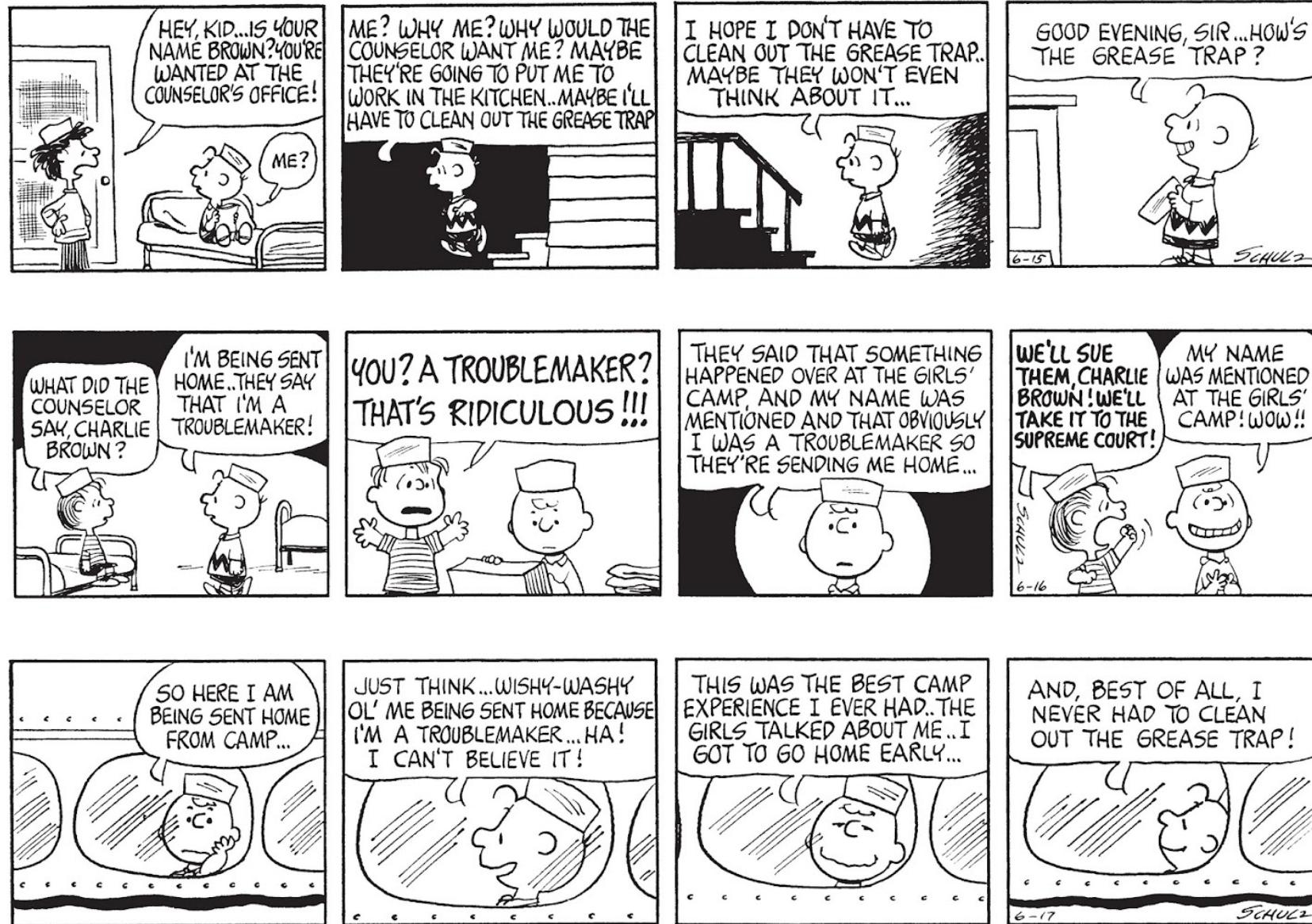
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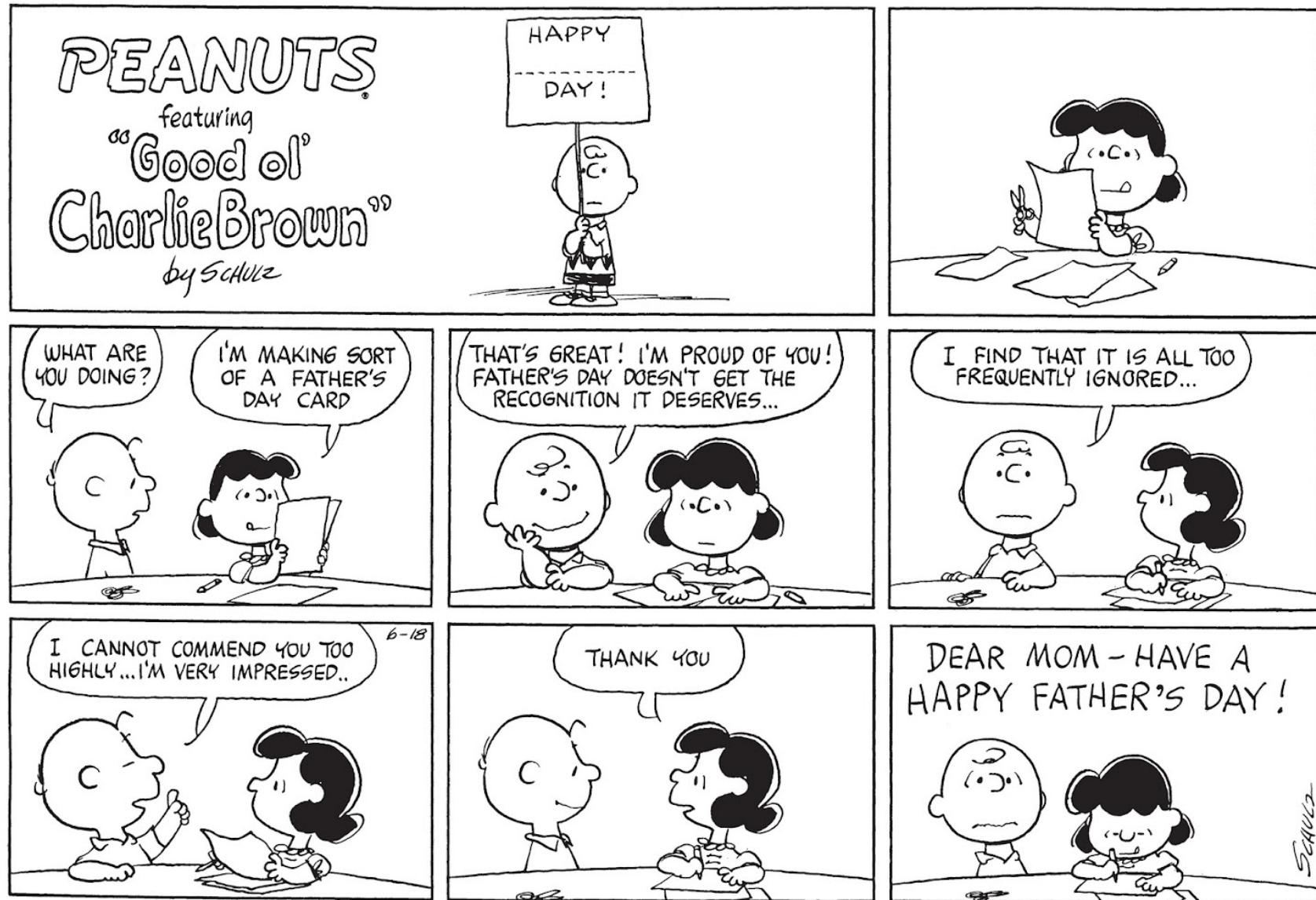


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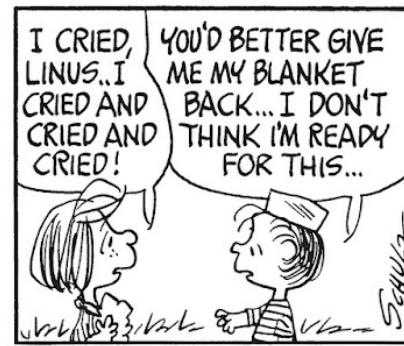
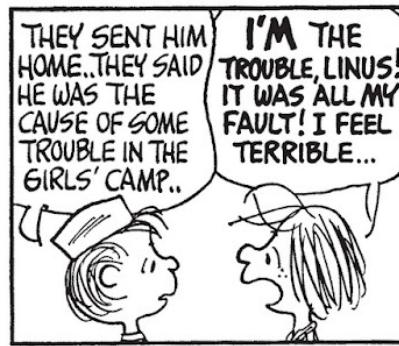
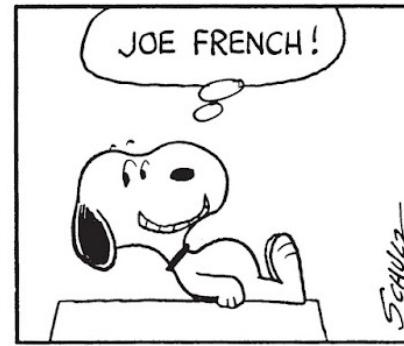


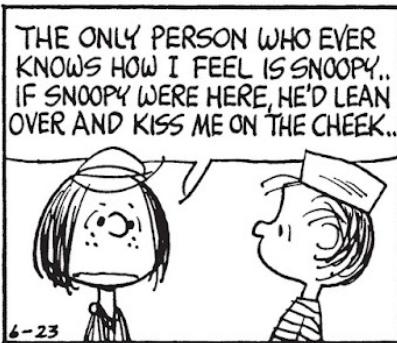
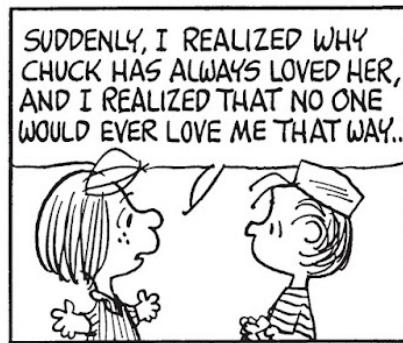


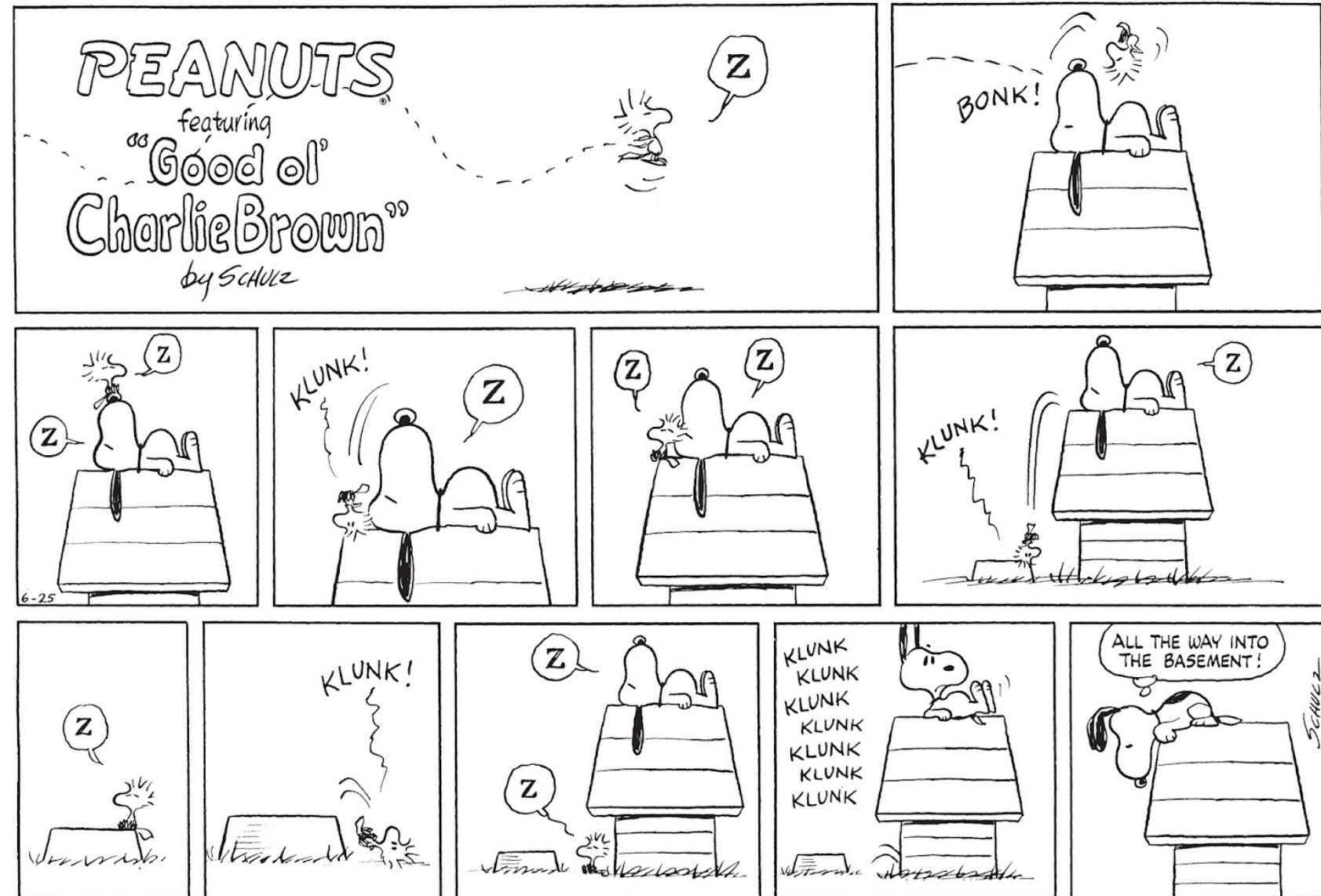


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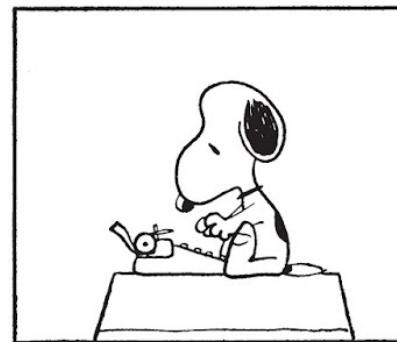


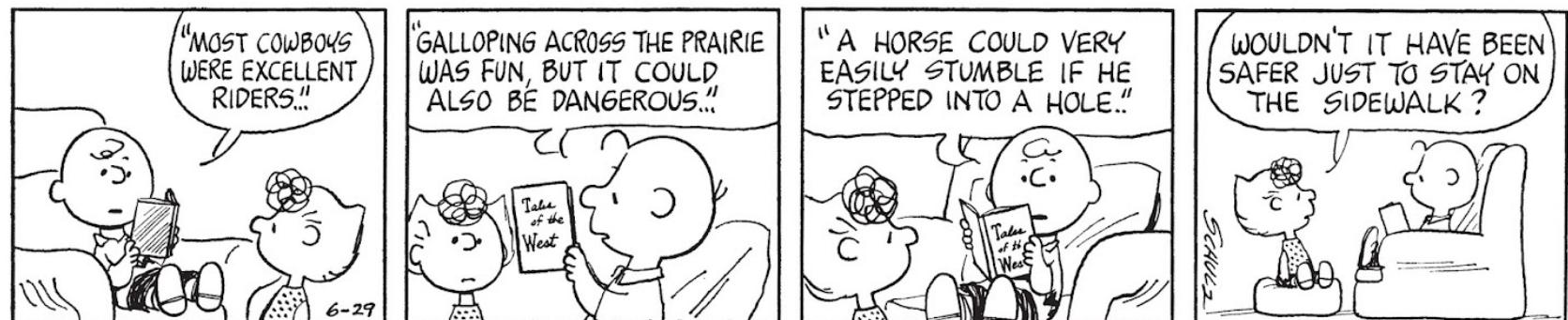




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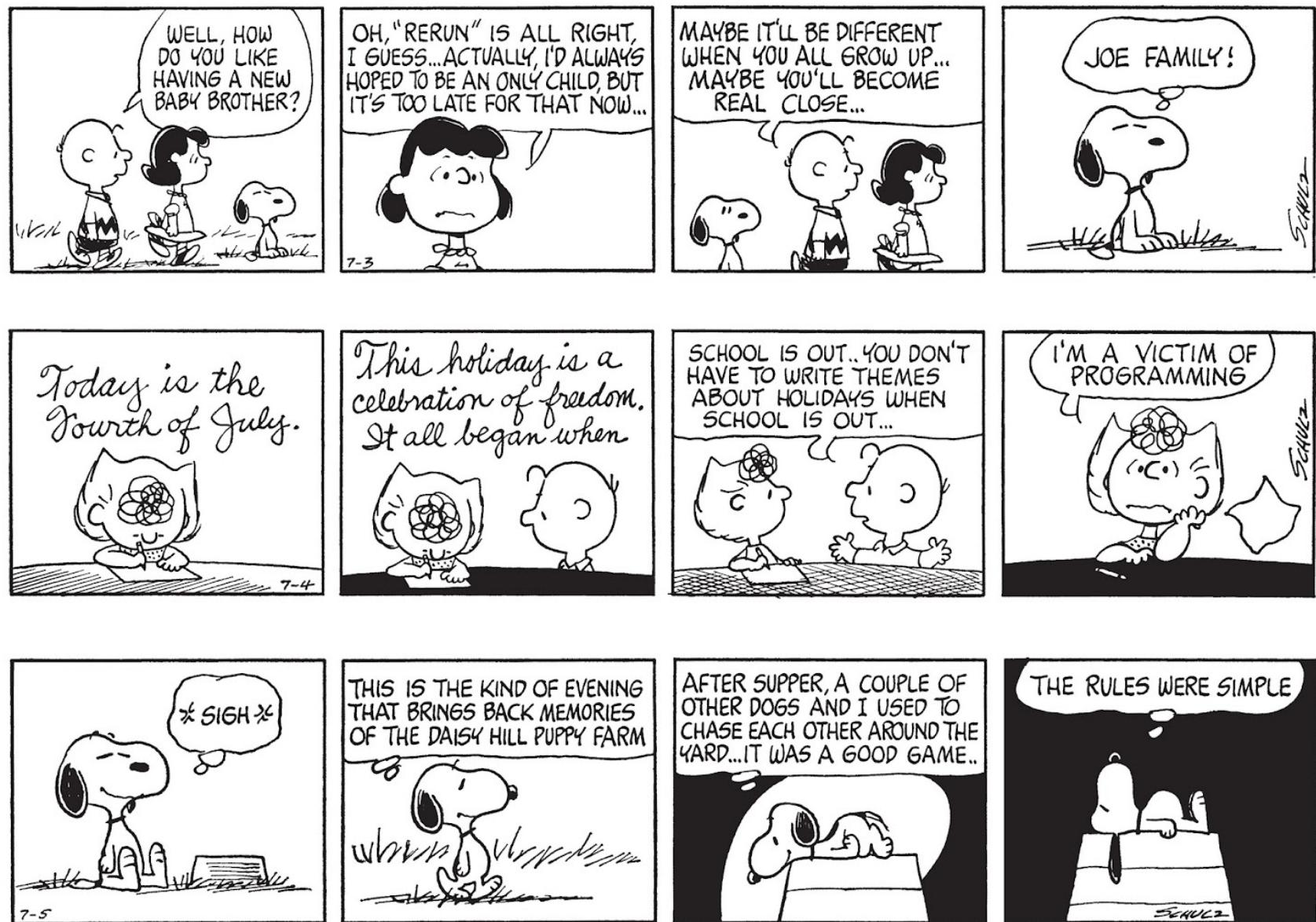






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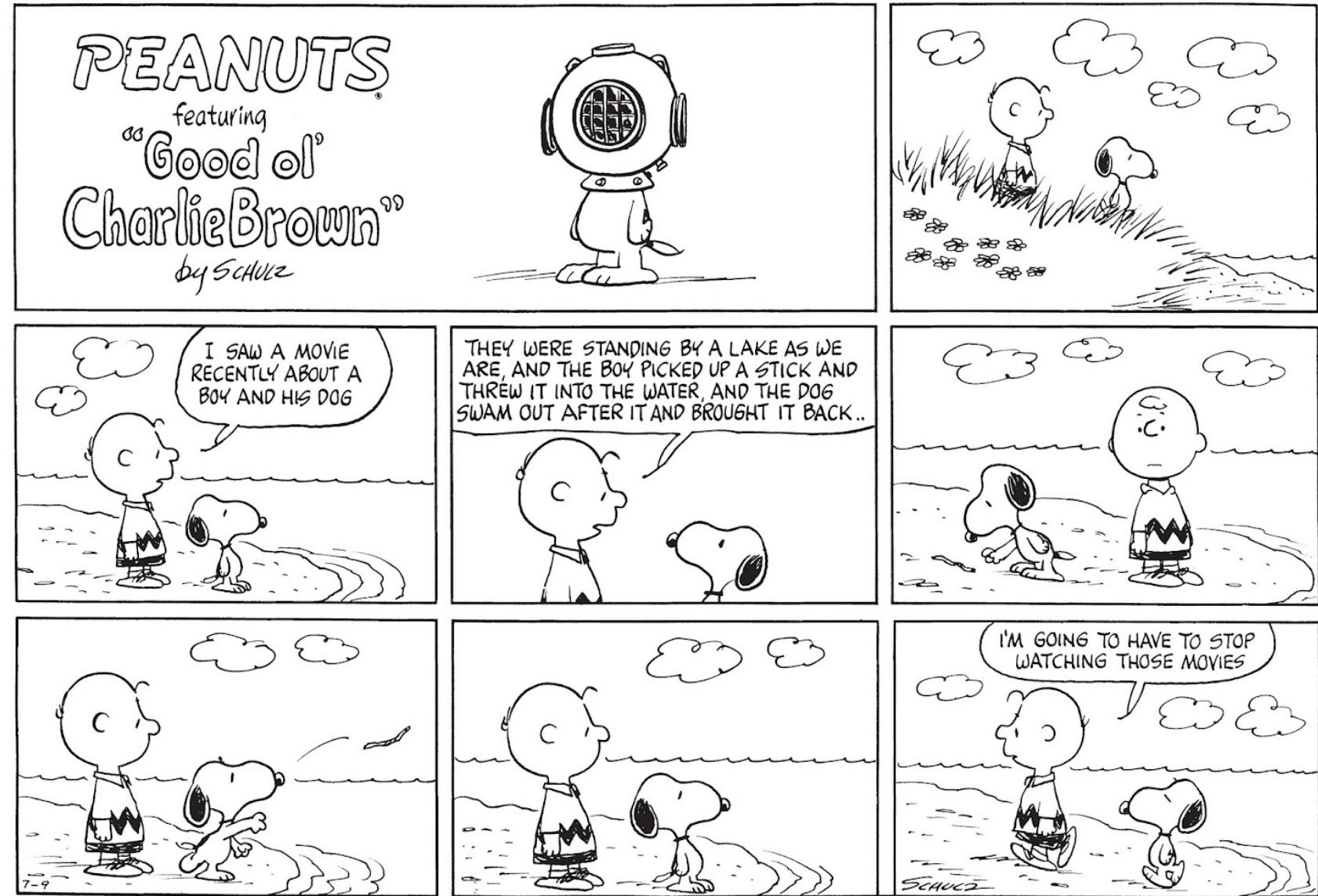


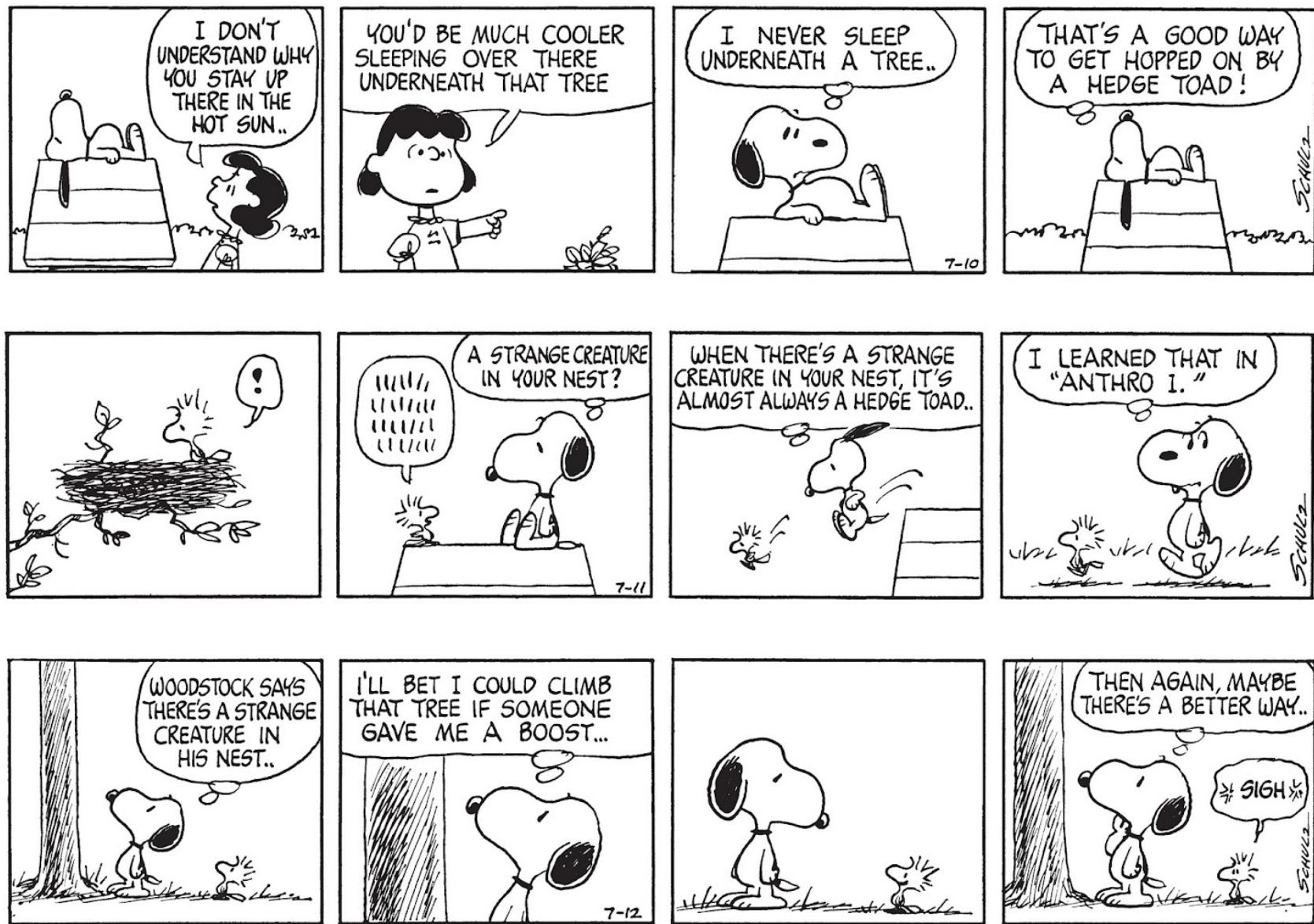


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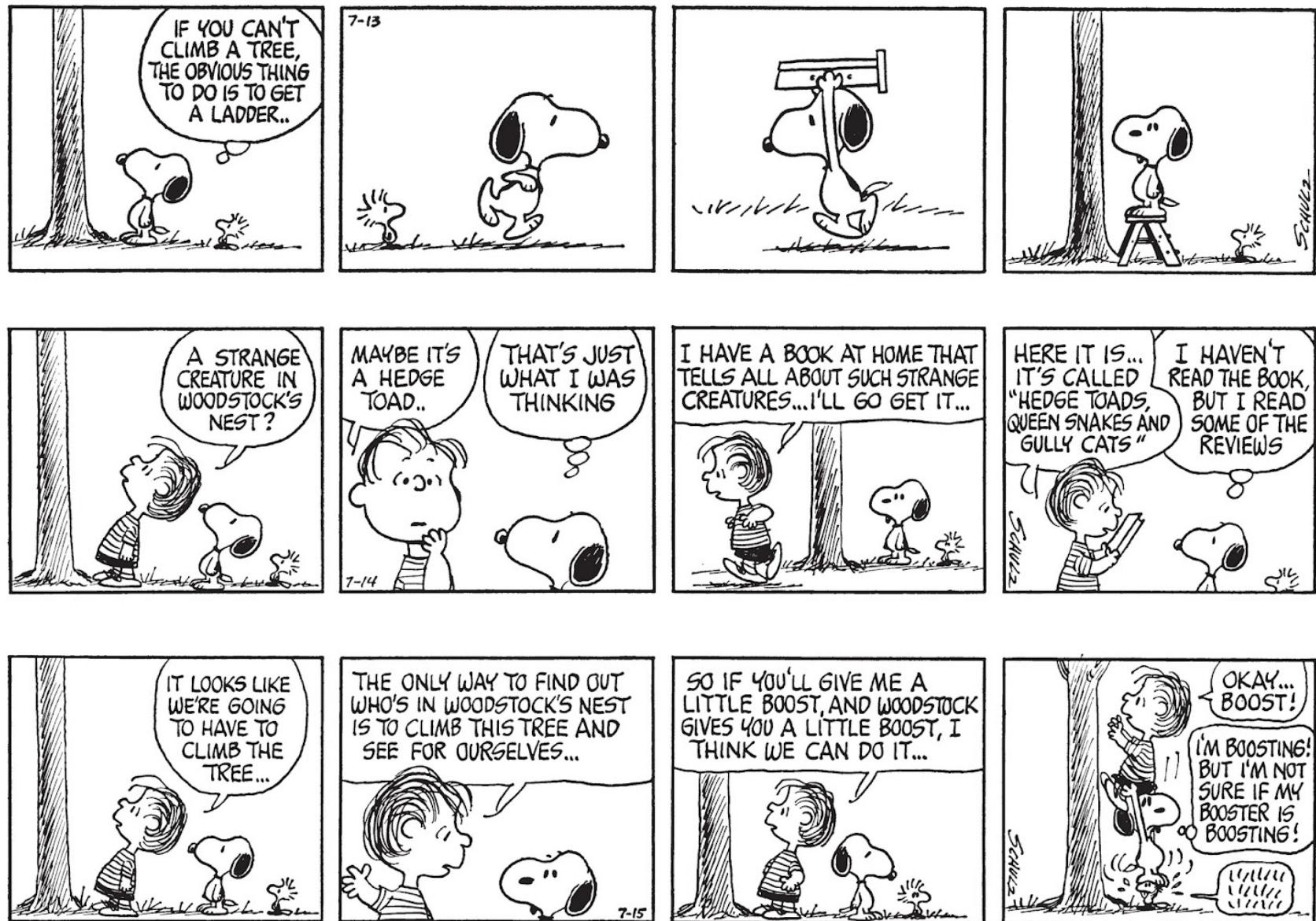
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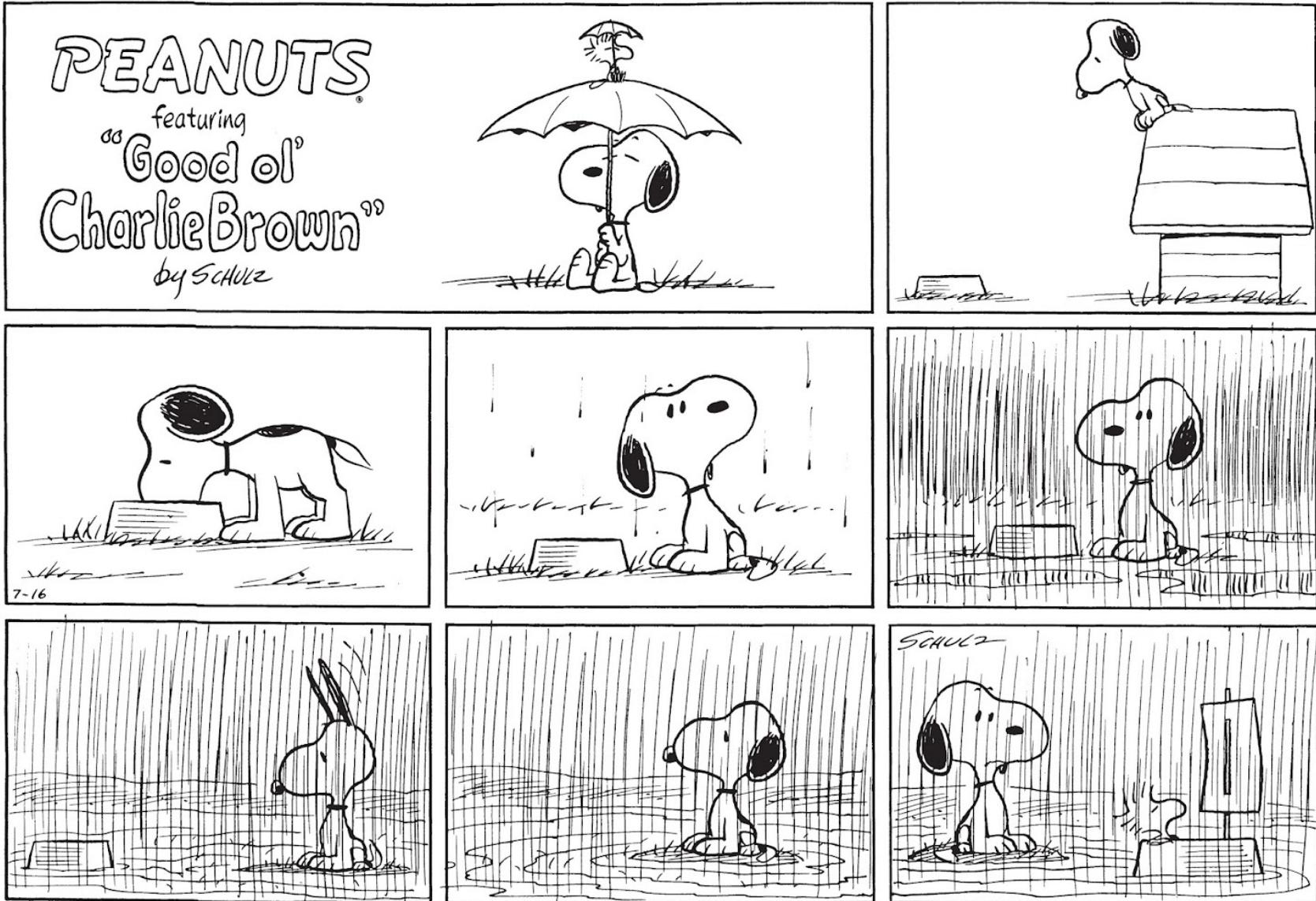




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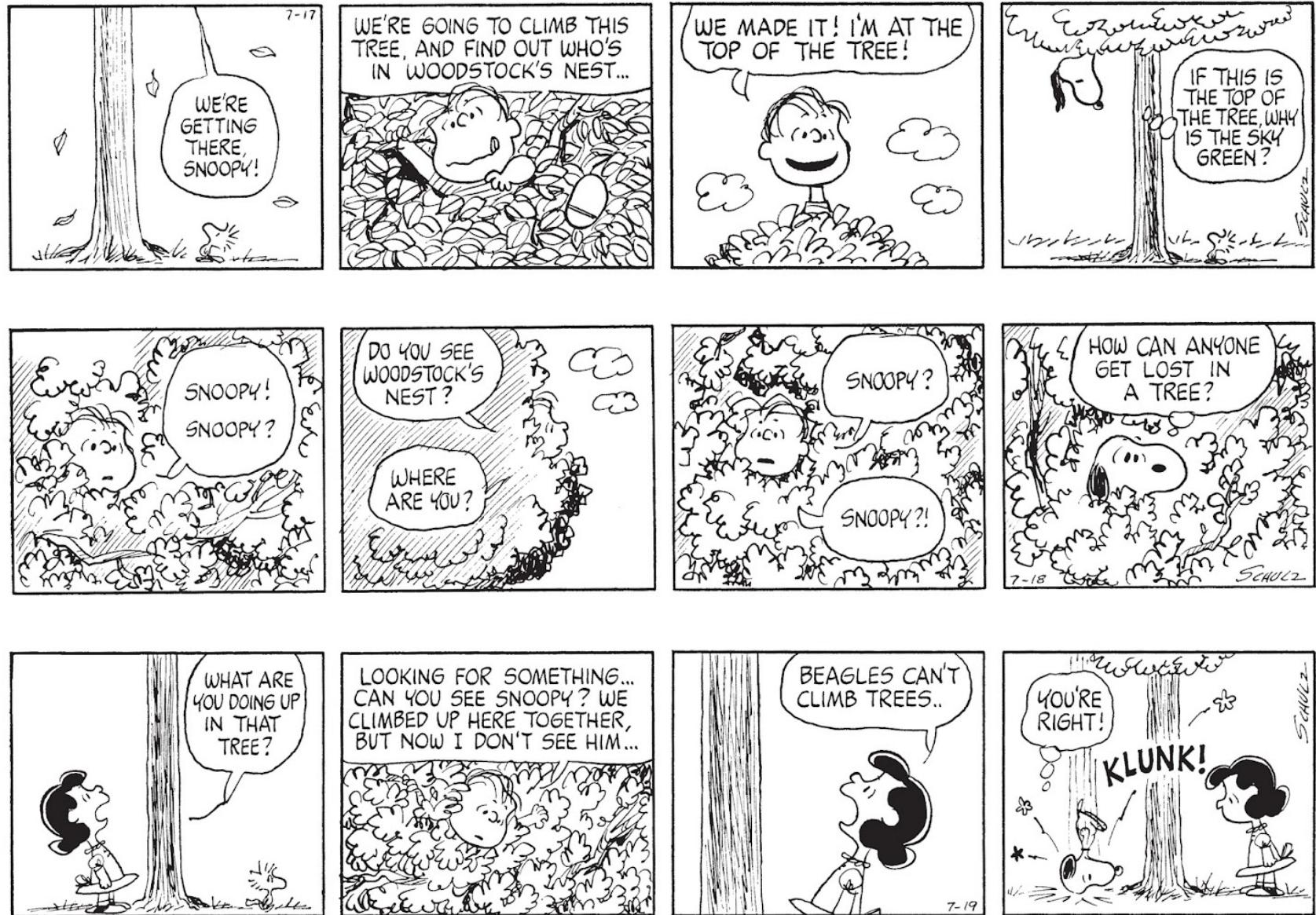
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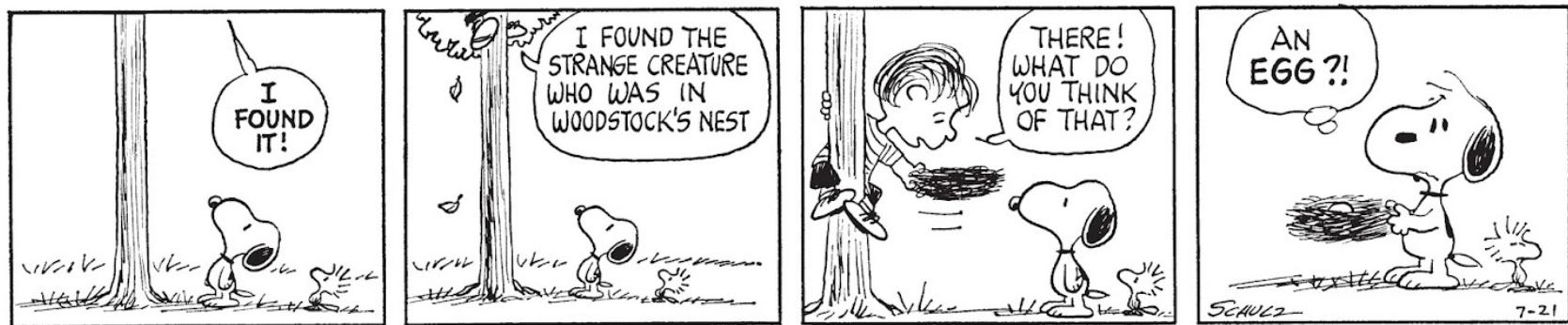
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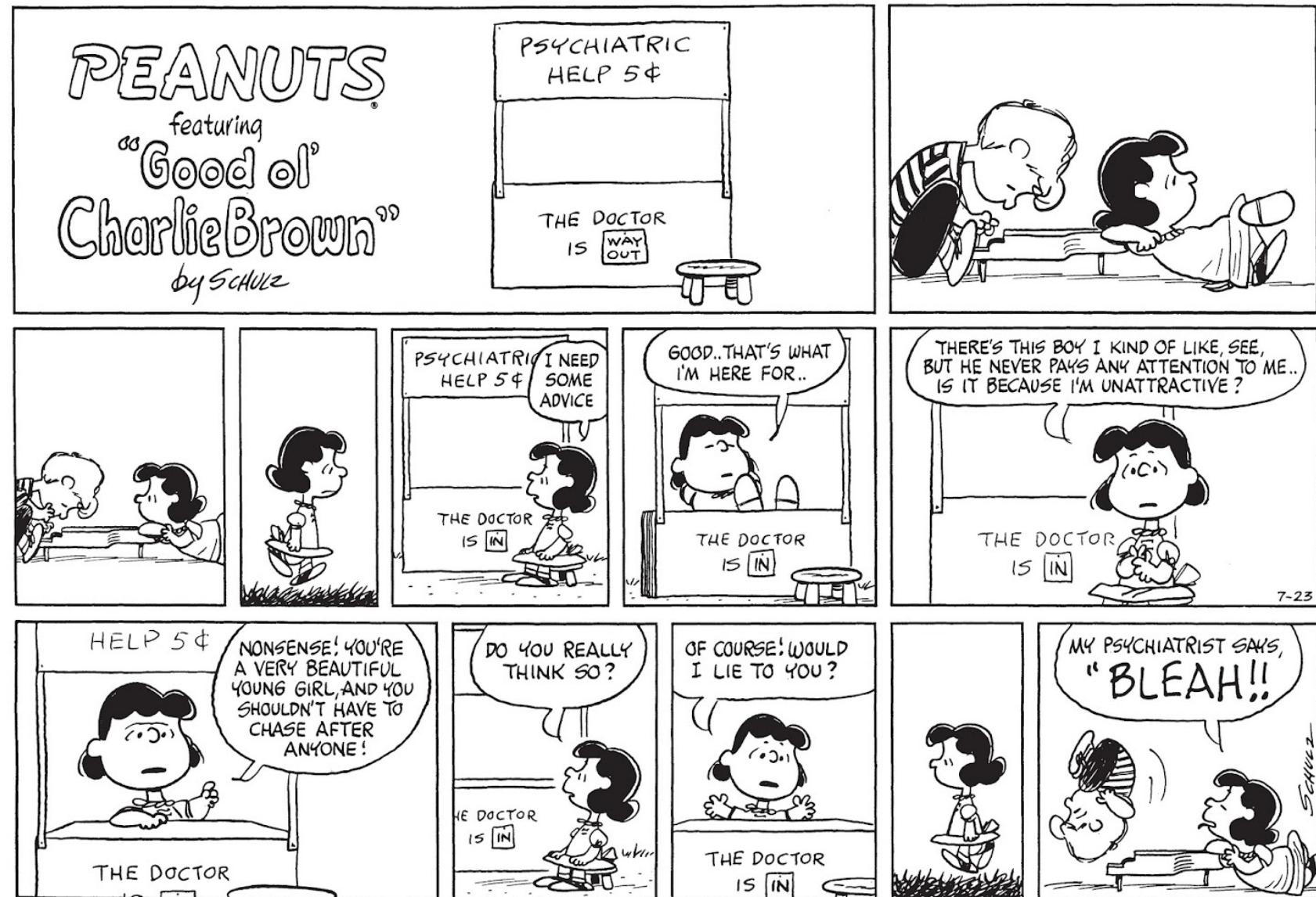
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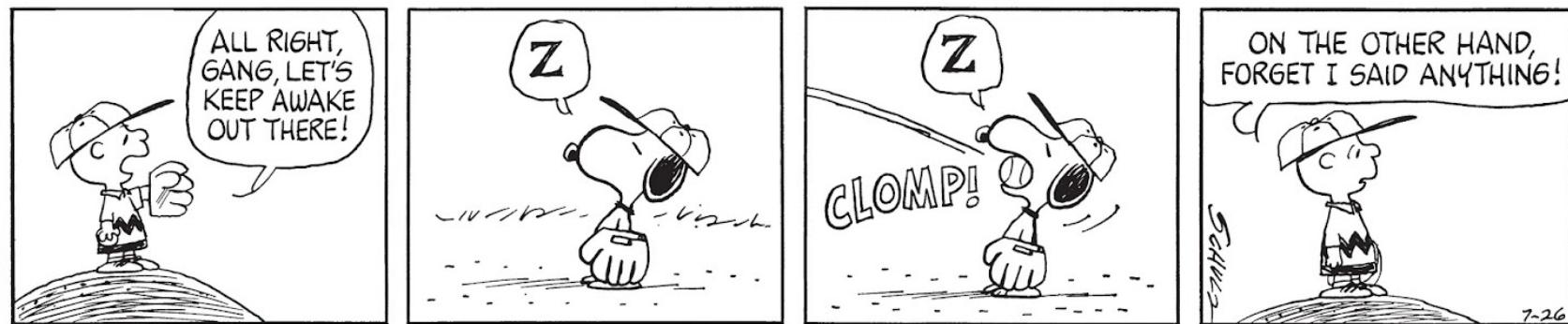
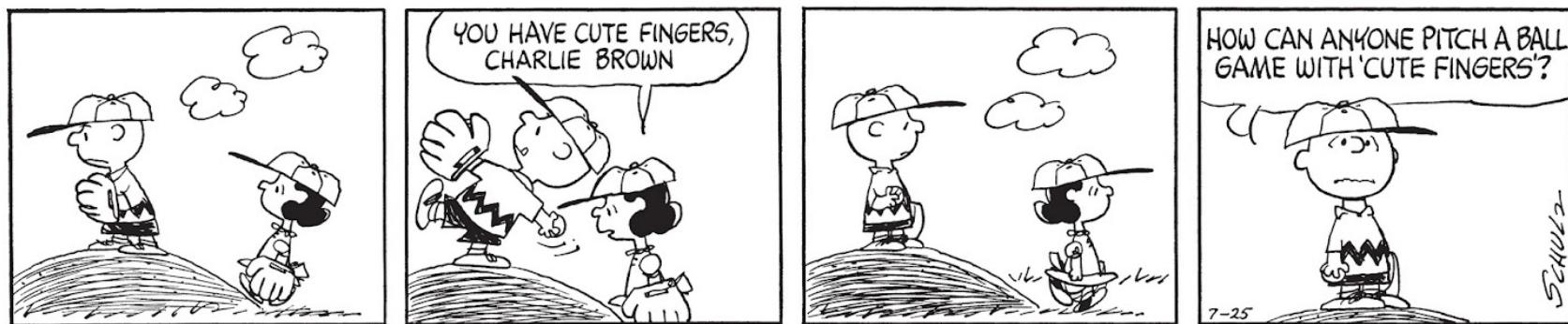
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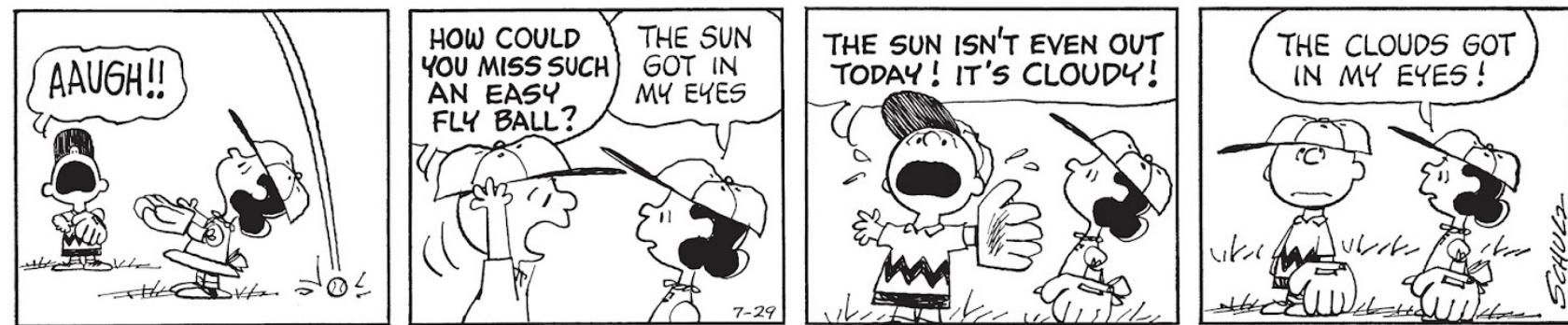
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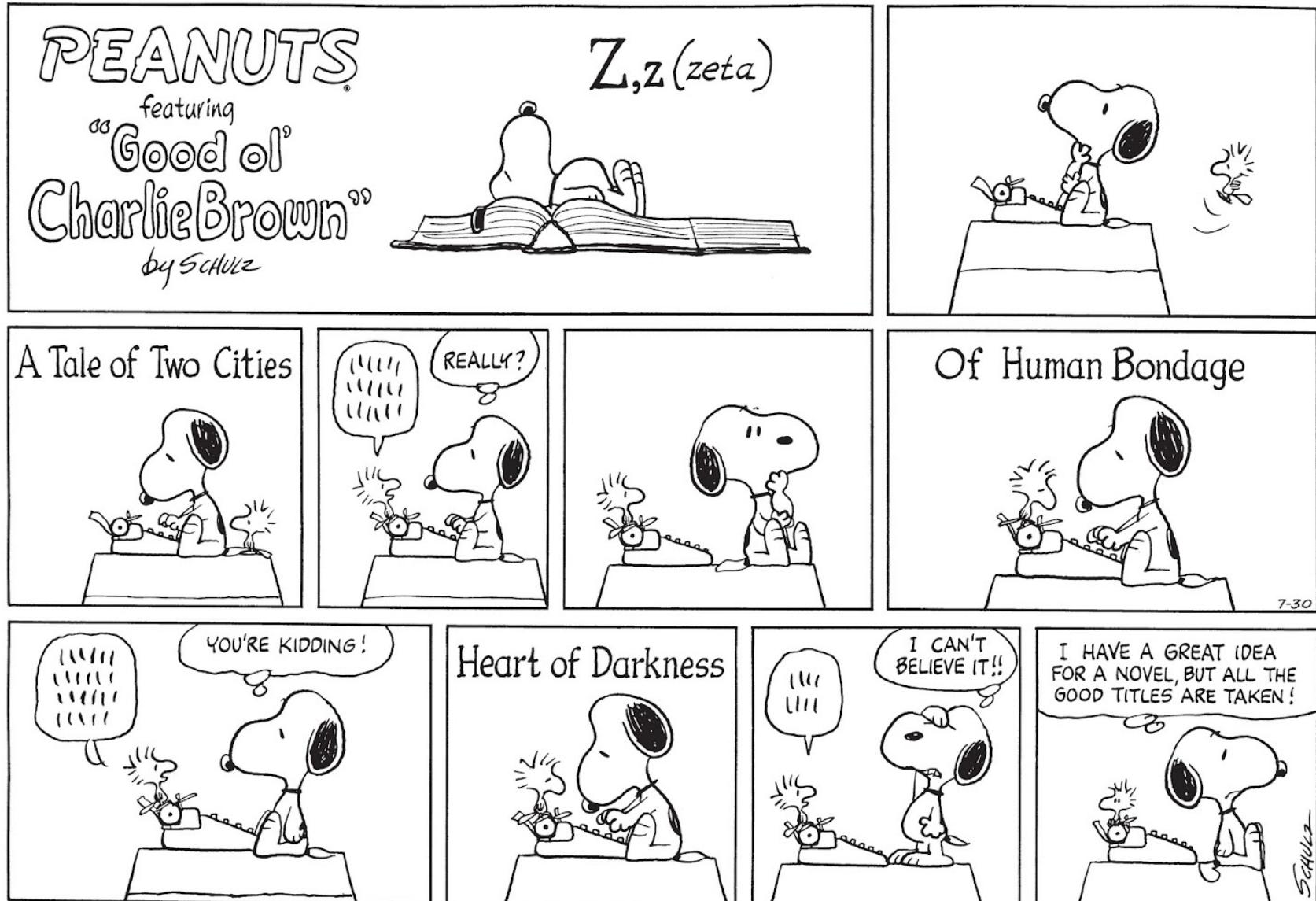
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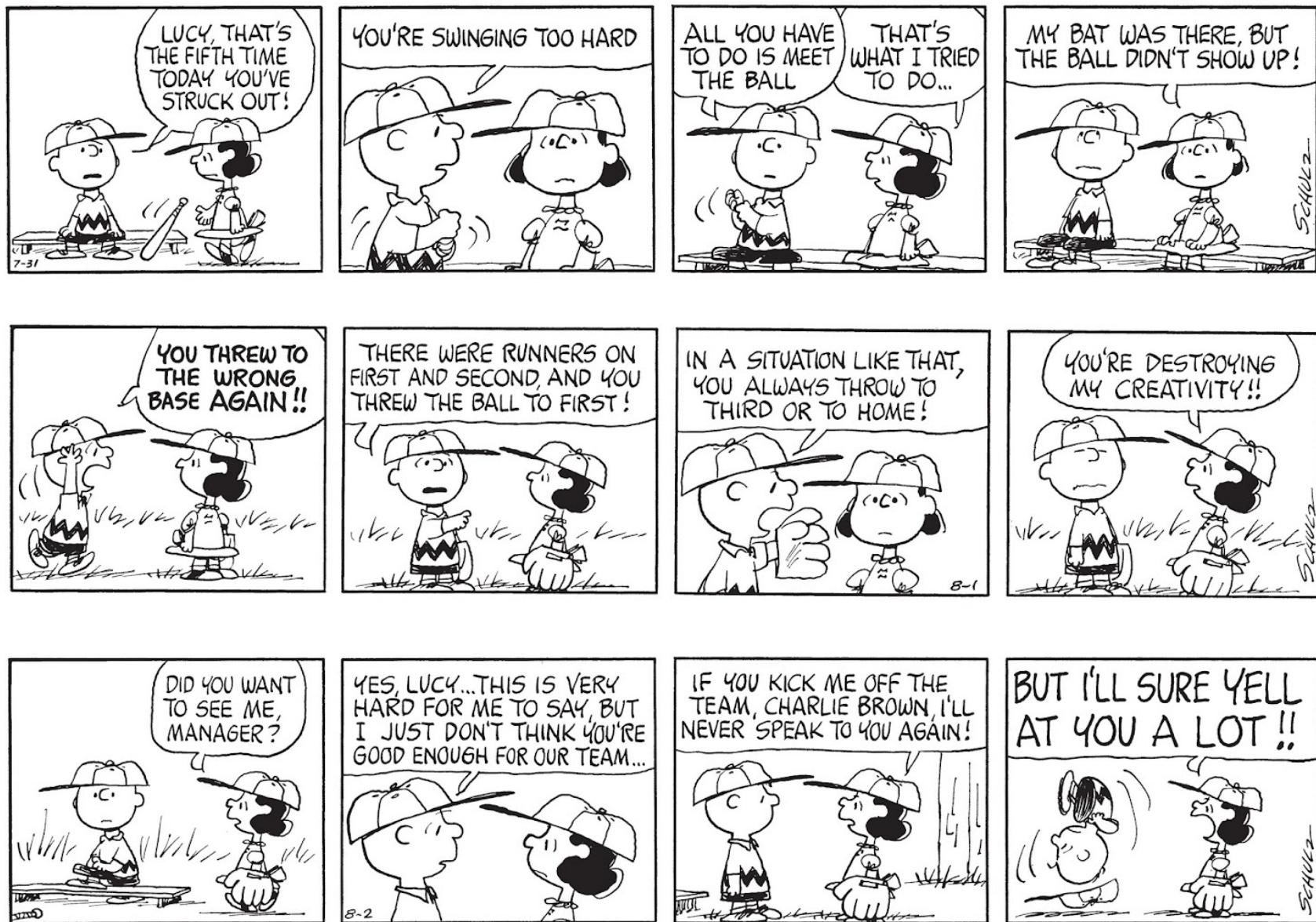
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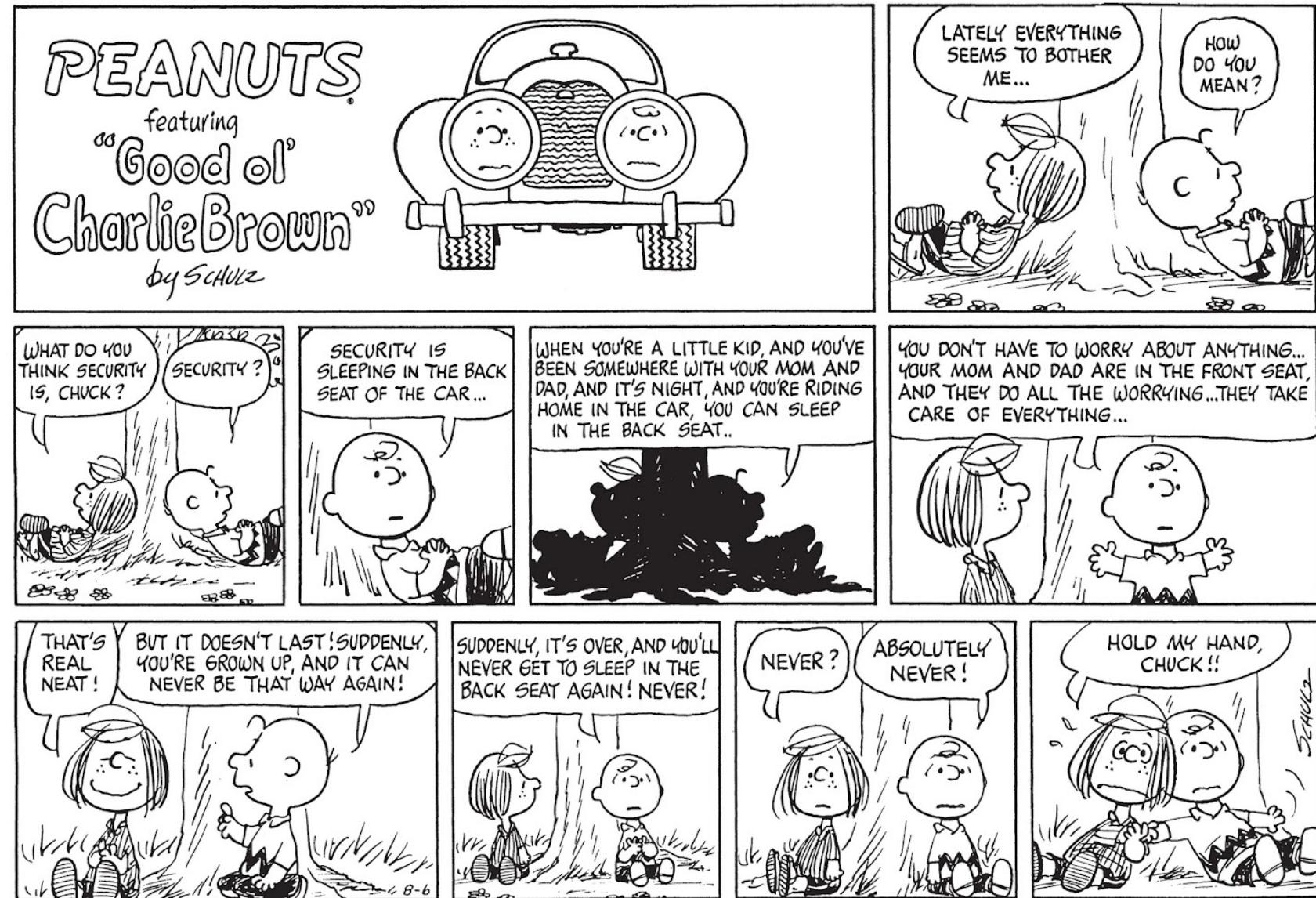
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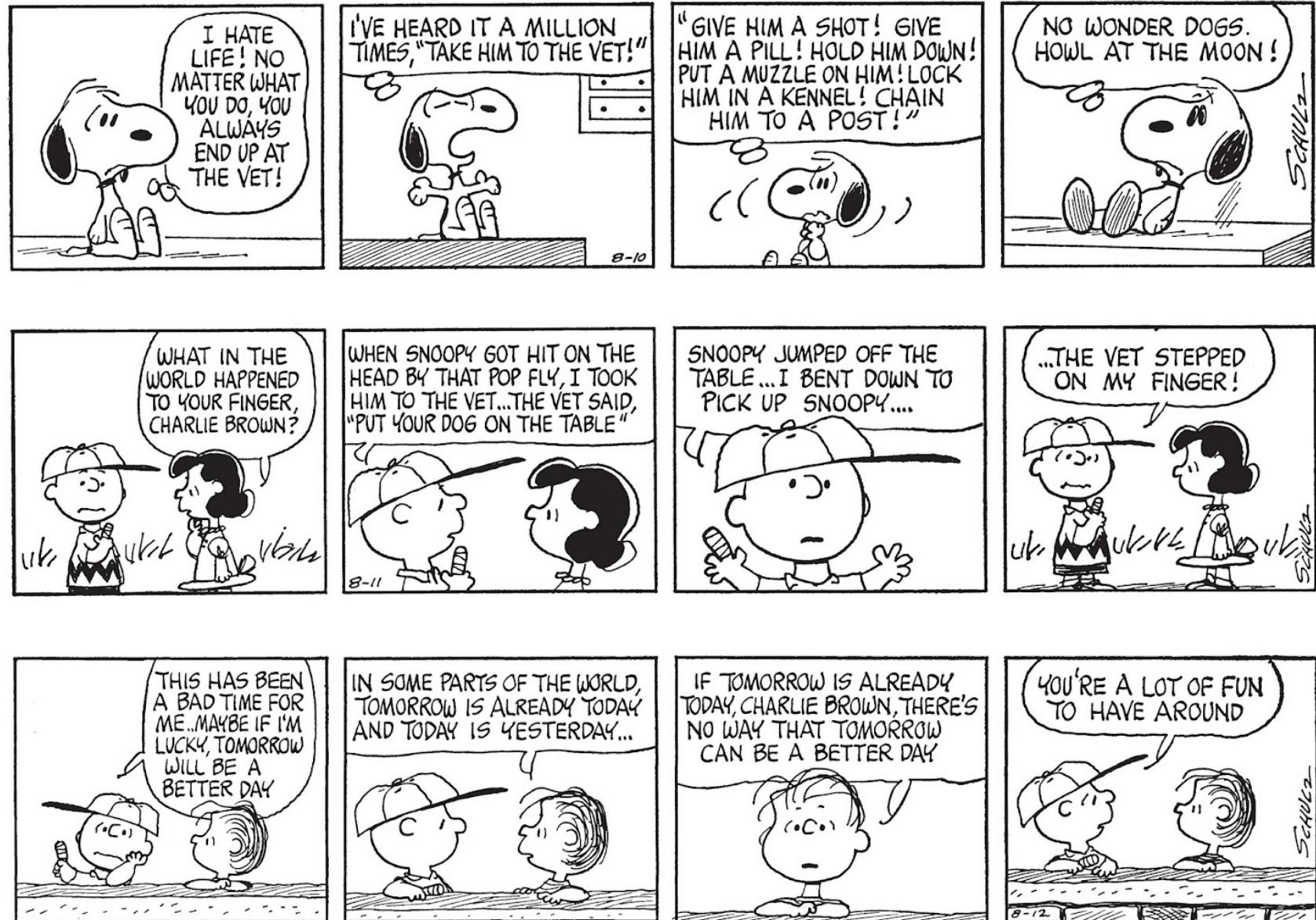


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August



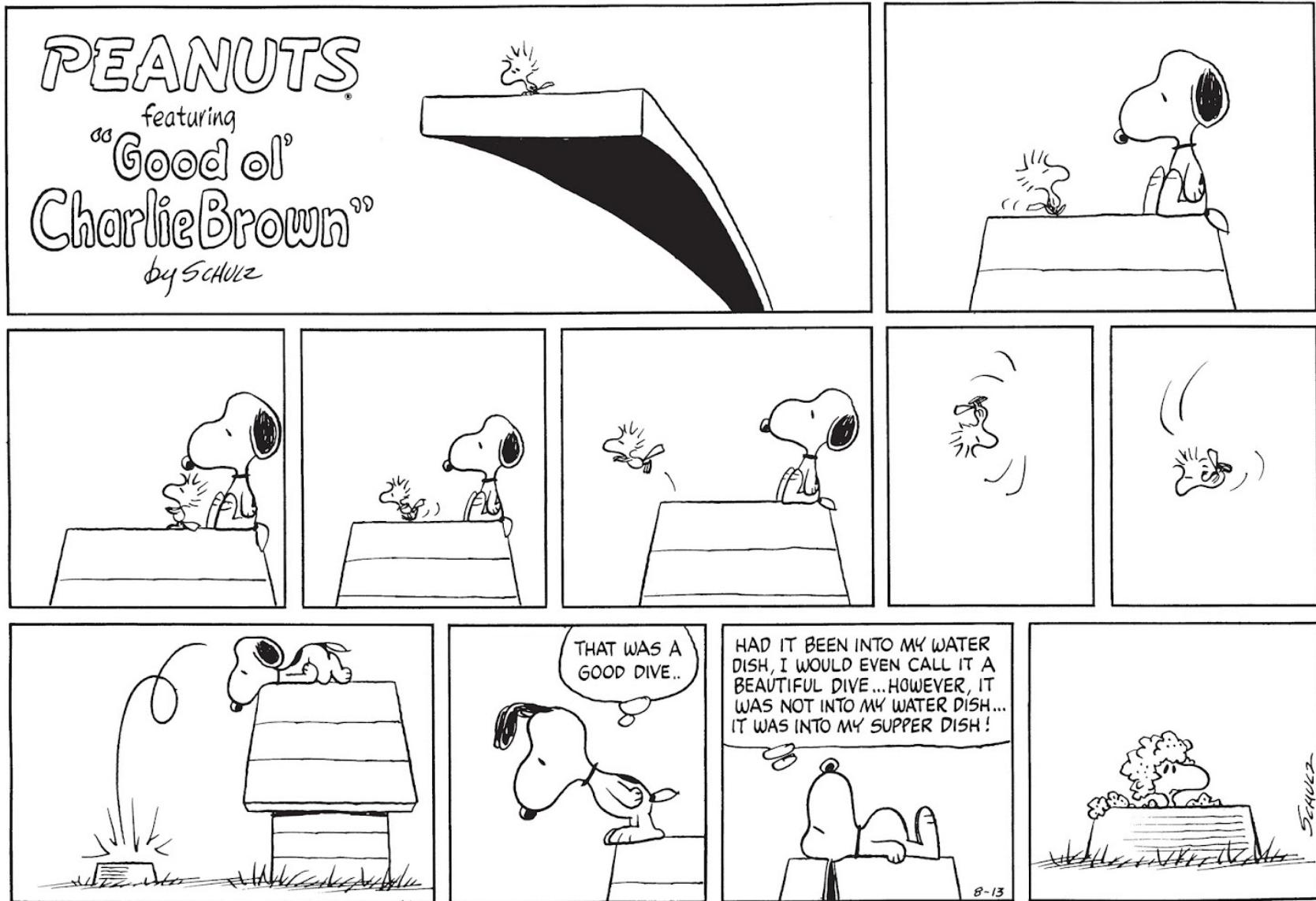




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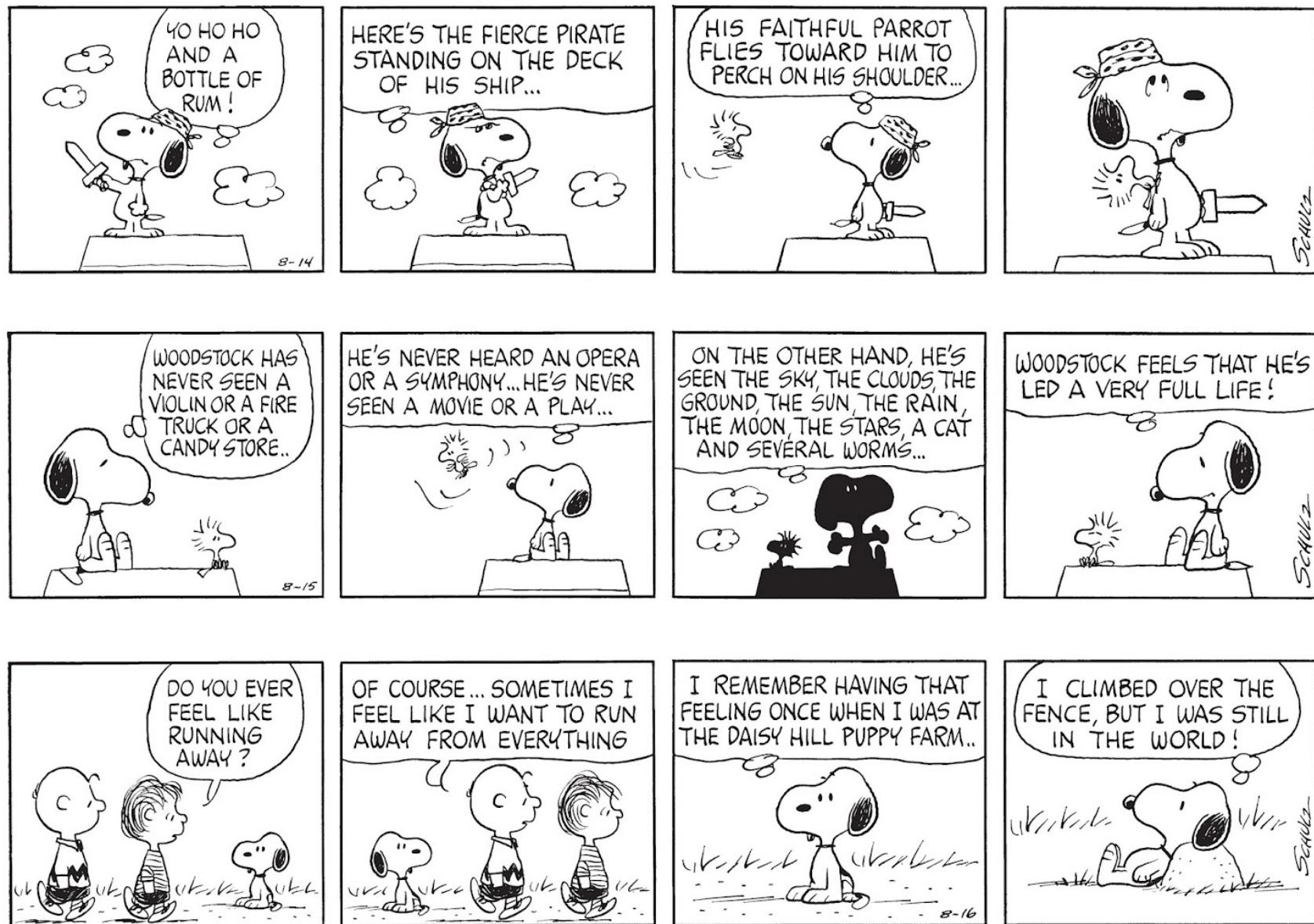
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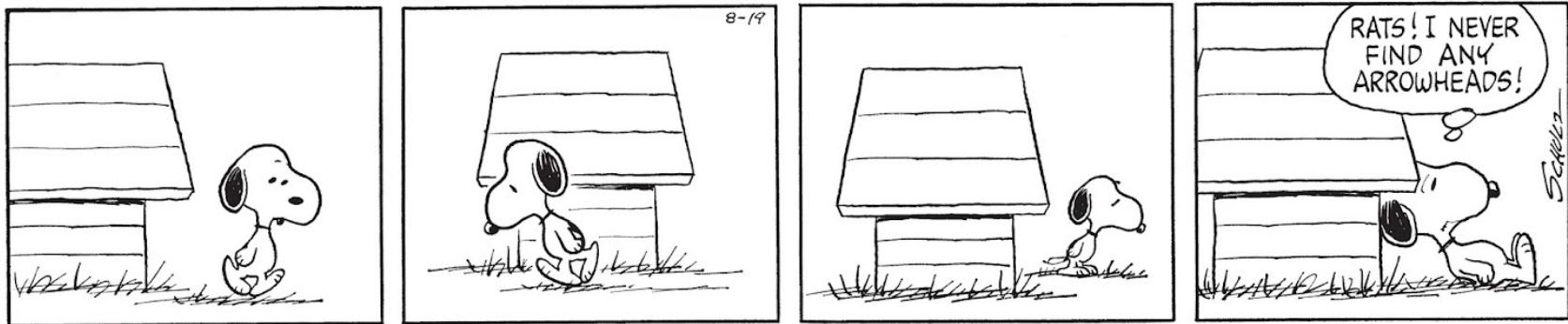


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August

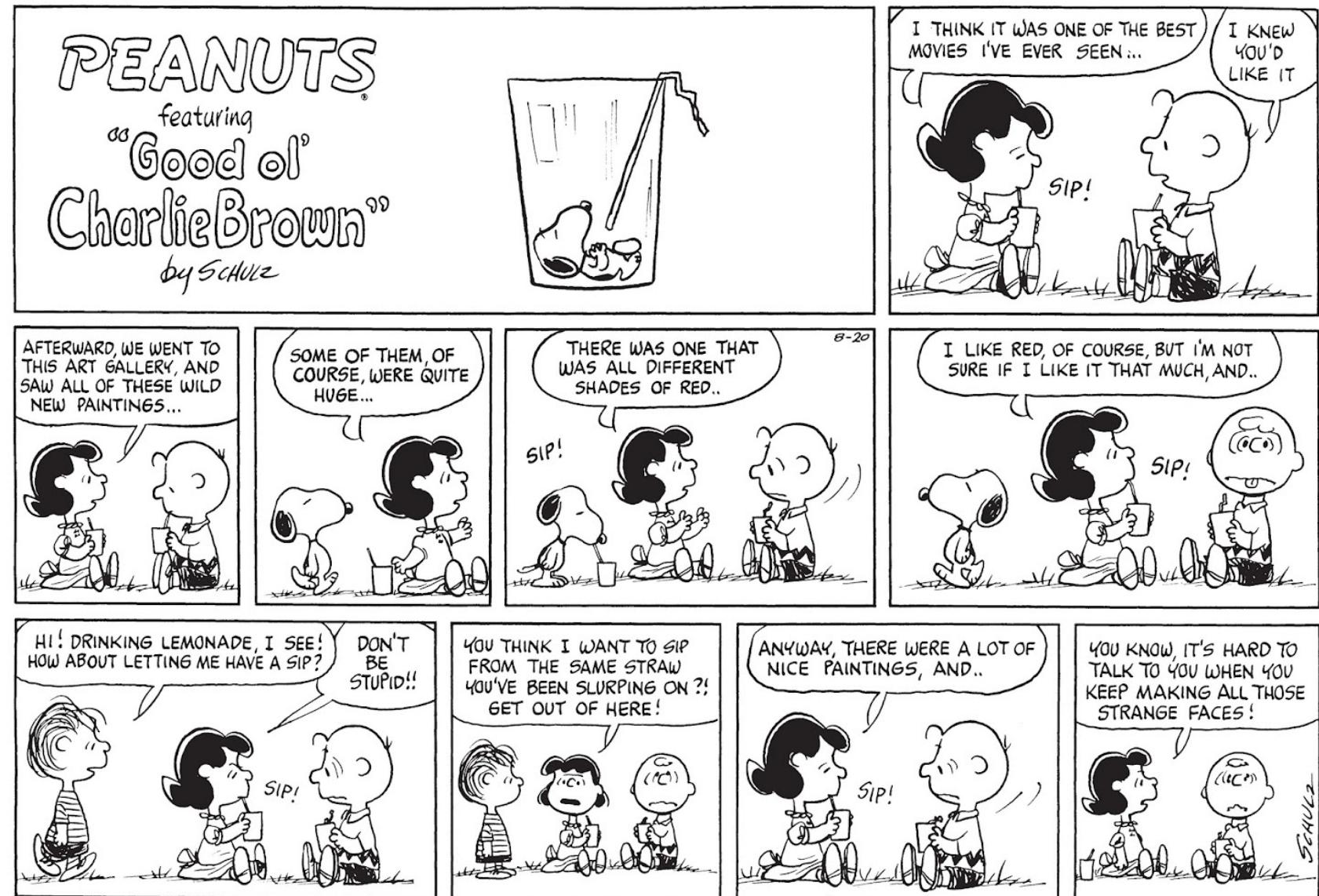


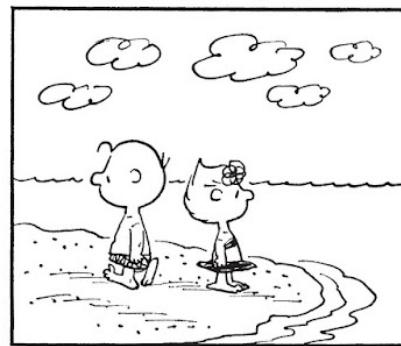
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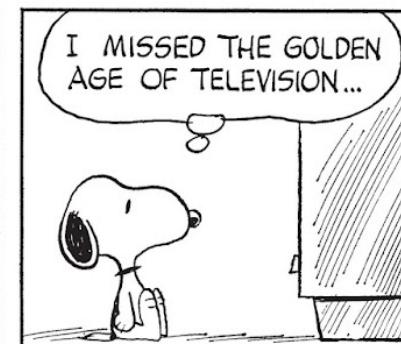
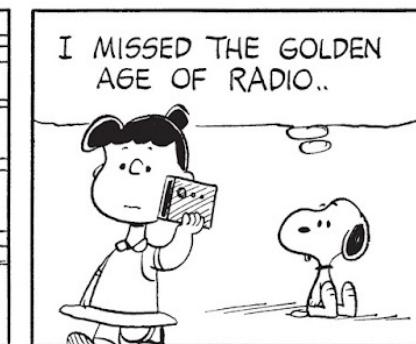
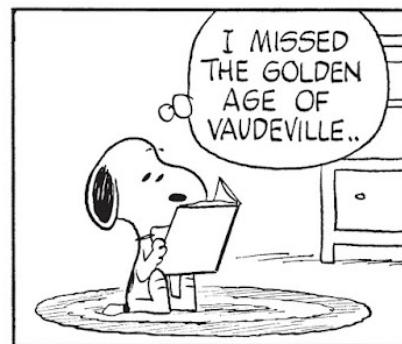
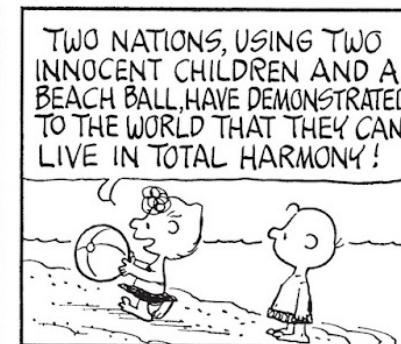
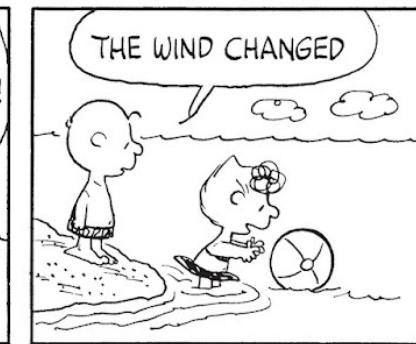
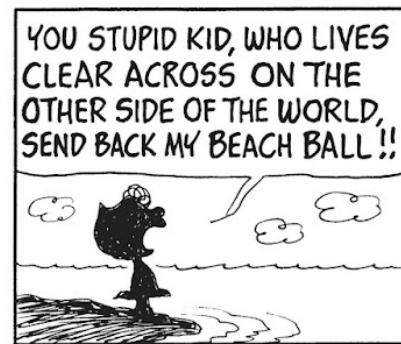
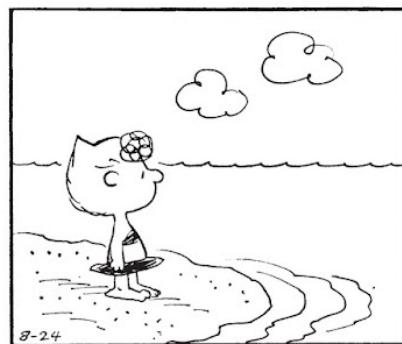
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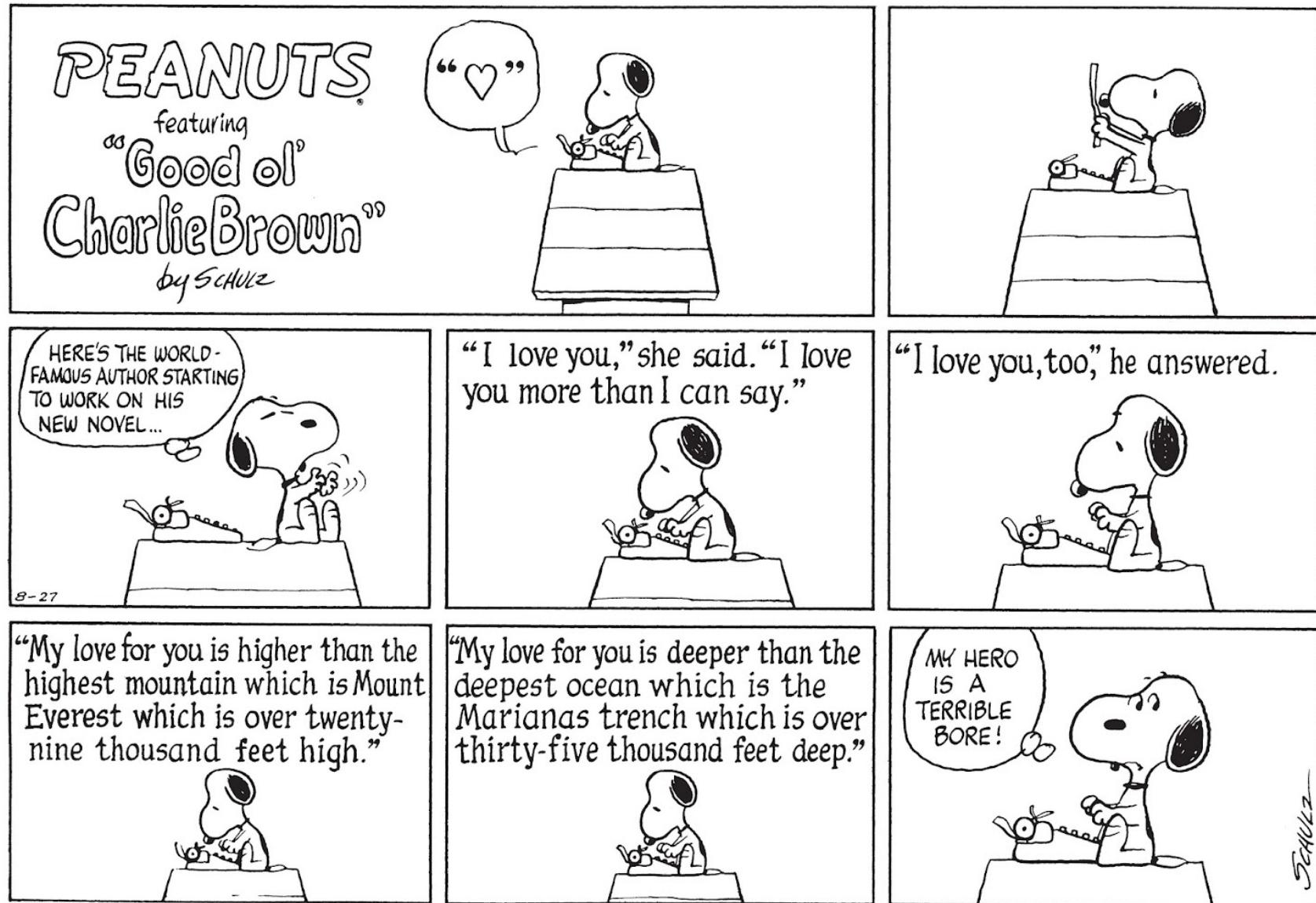




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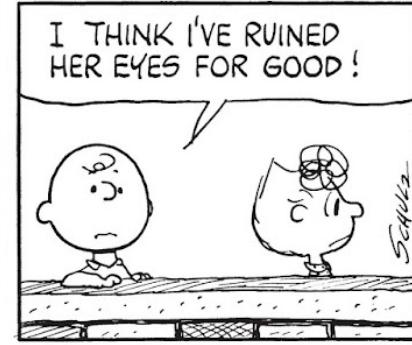
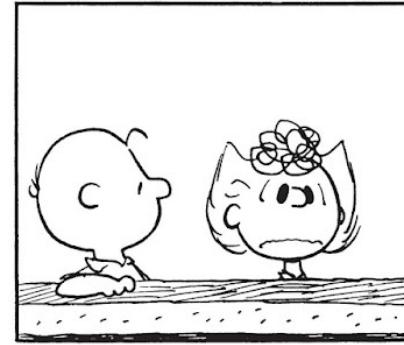
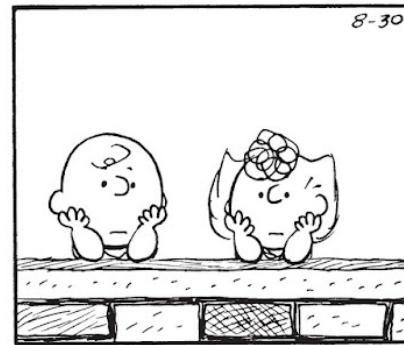
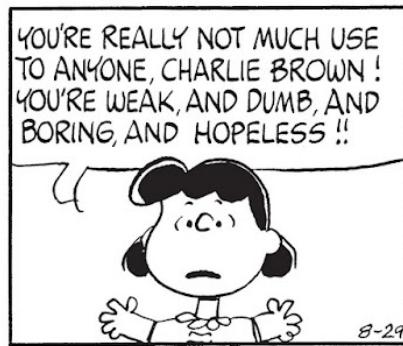
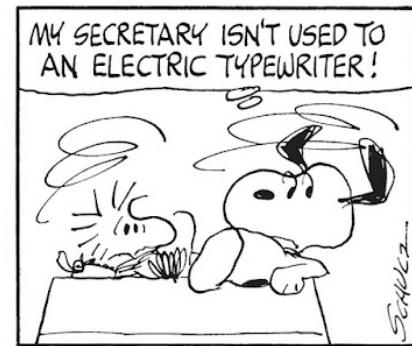
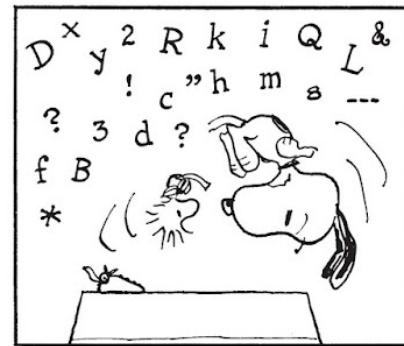
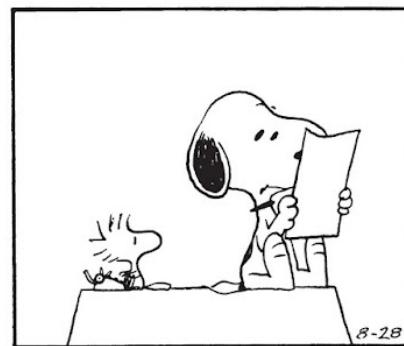
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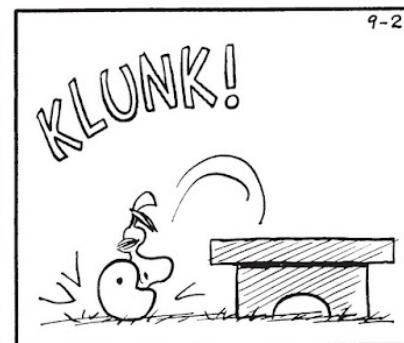
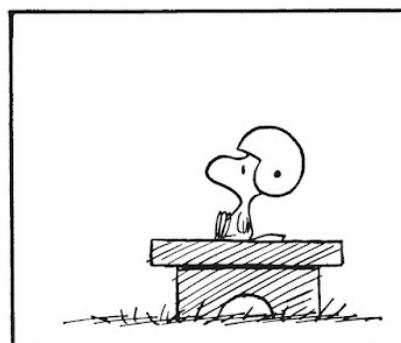
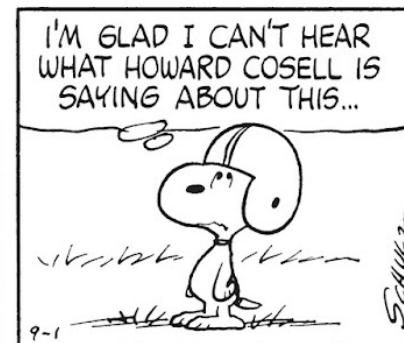
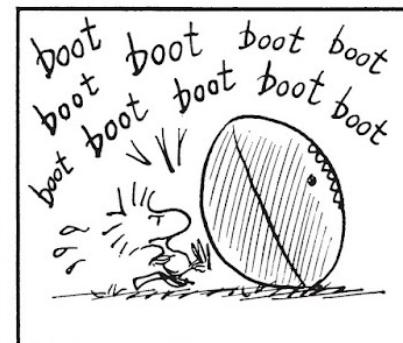
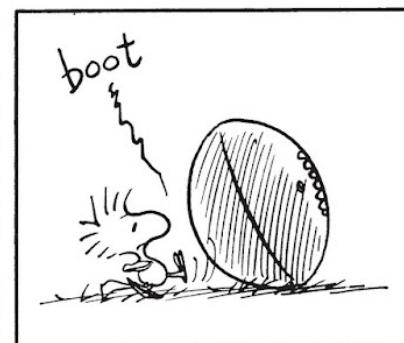
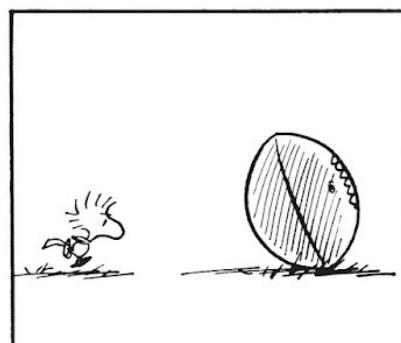
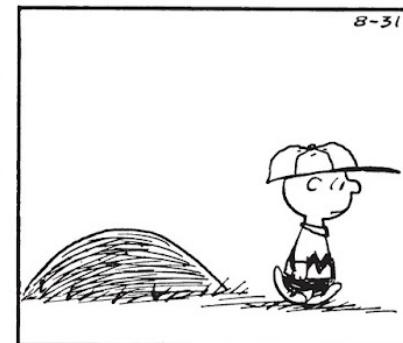


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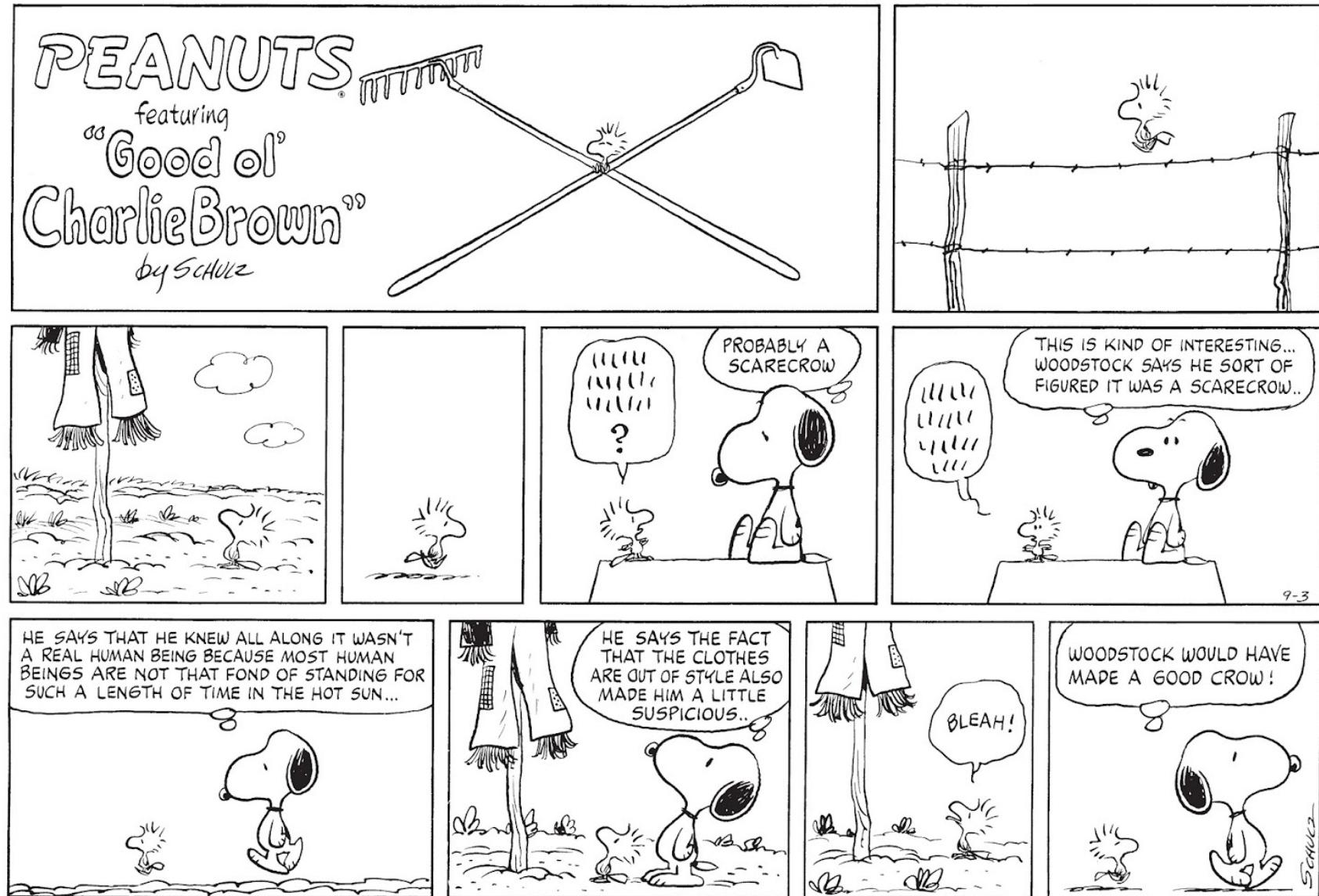
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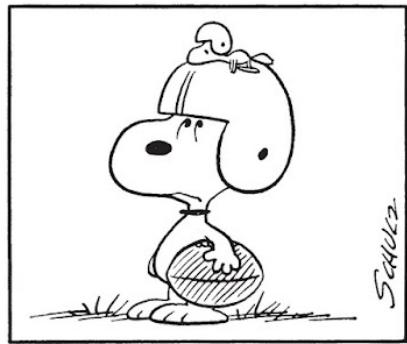
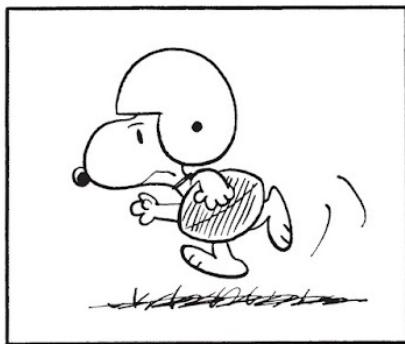
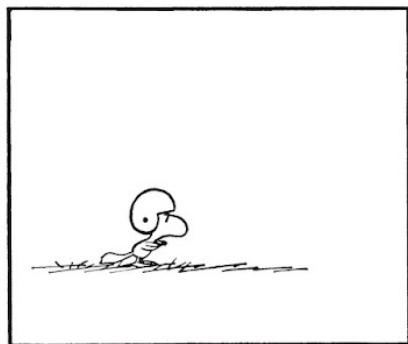
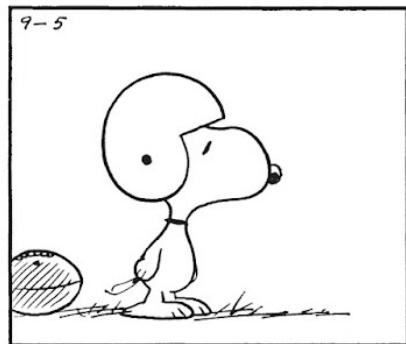
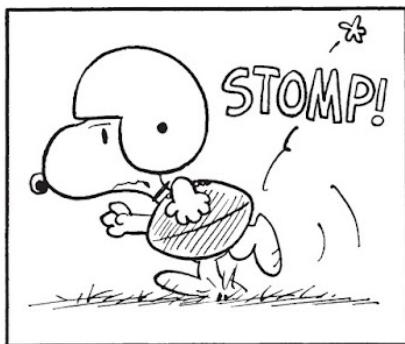
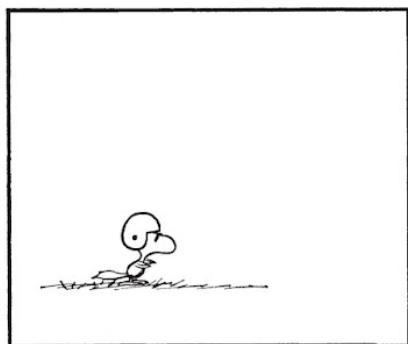
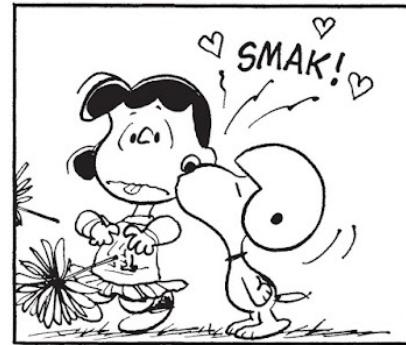
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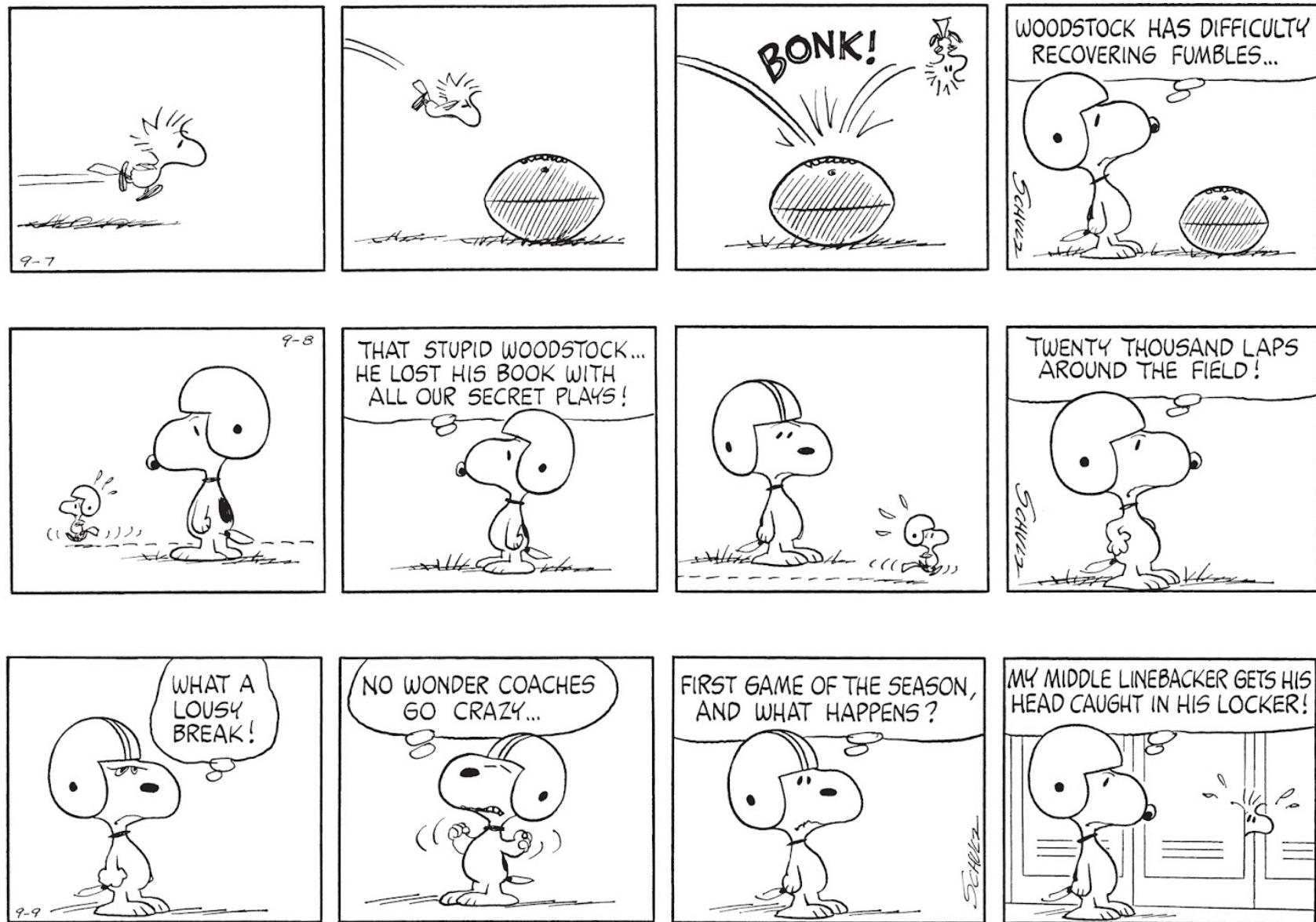
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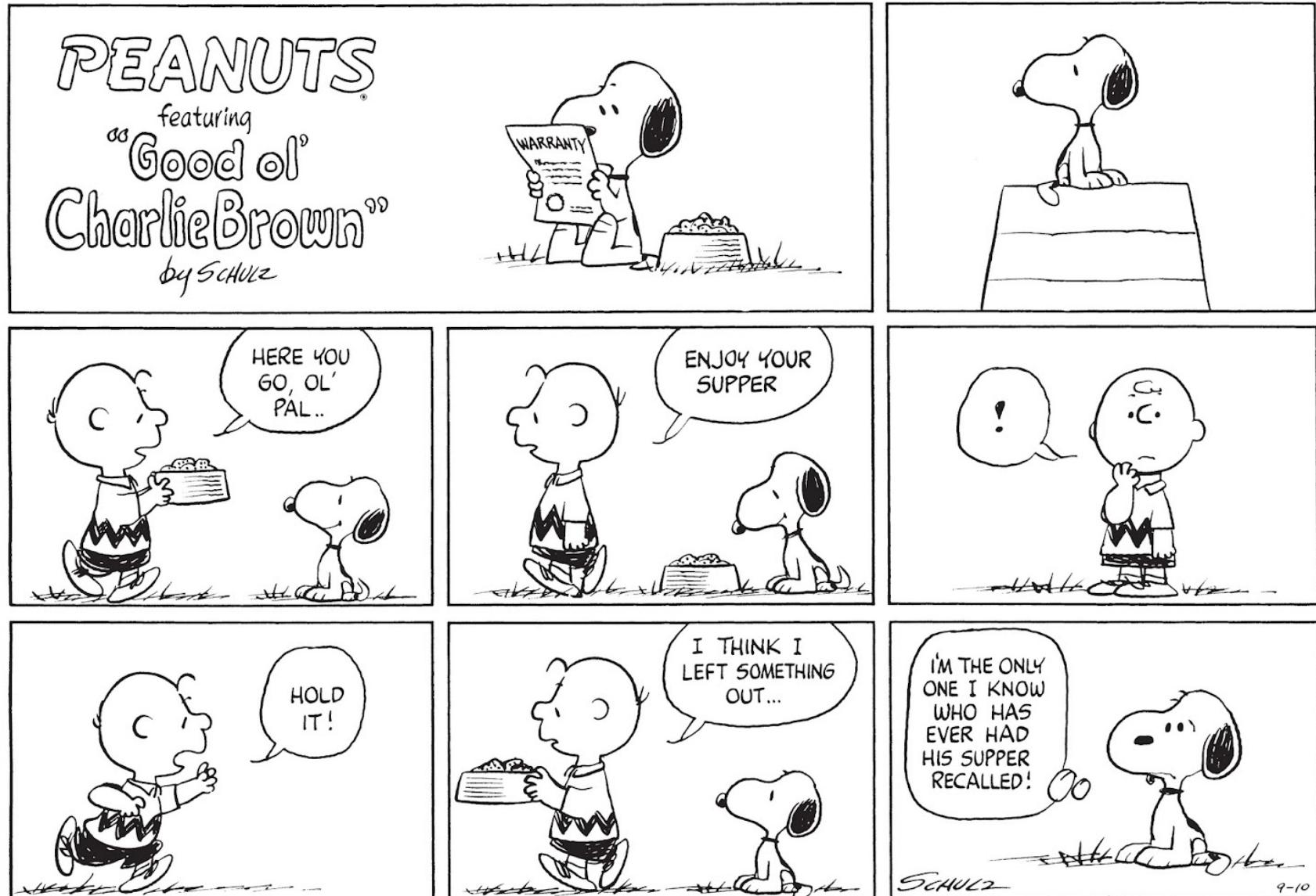


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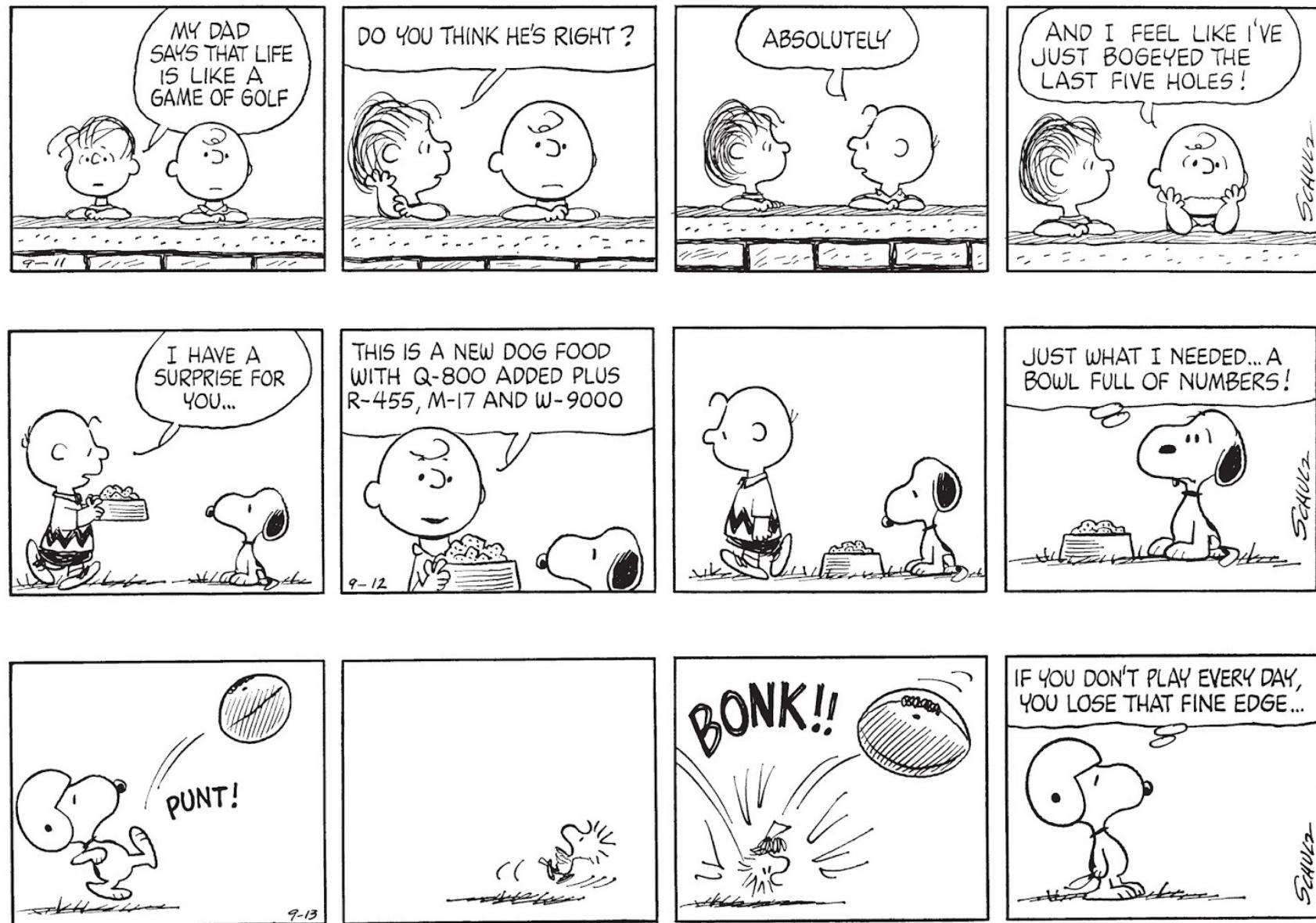






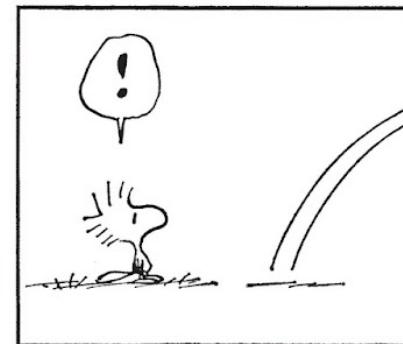
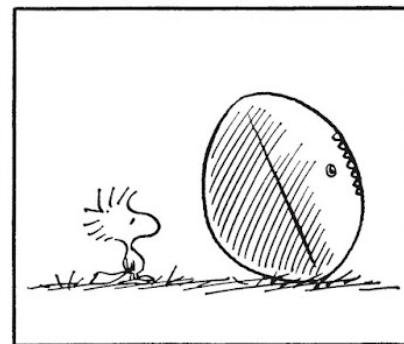
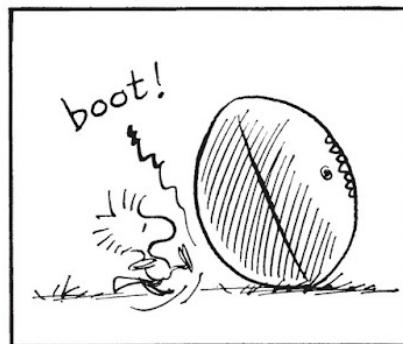
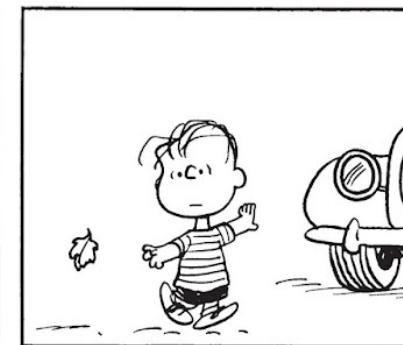
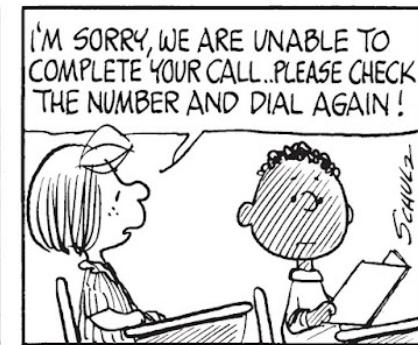
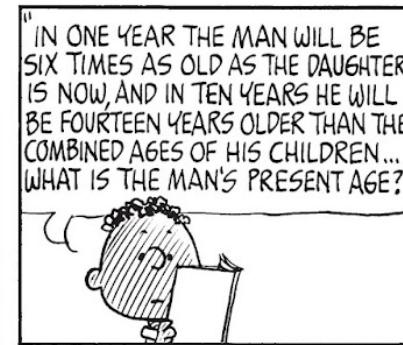
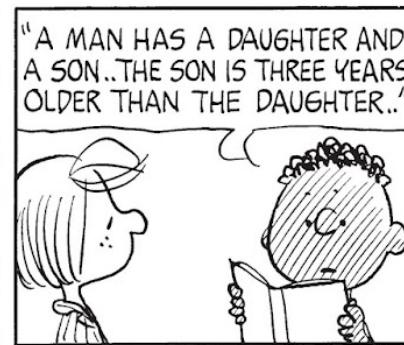
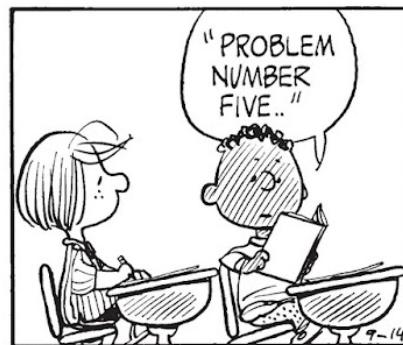
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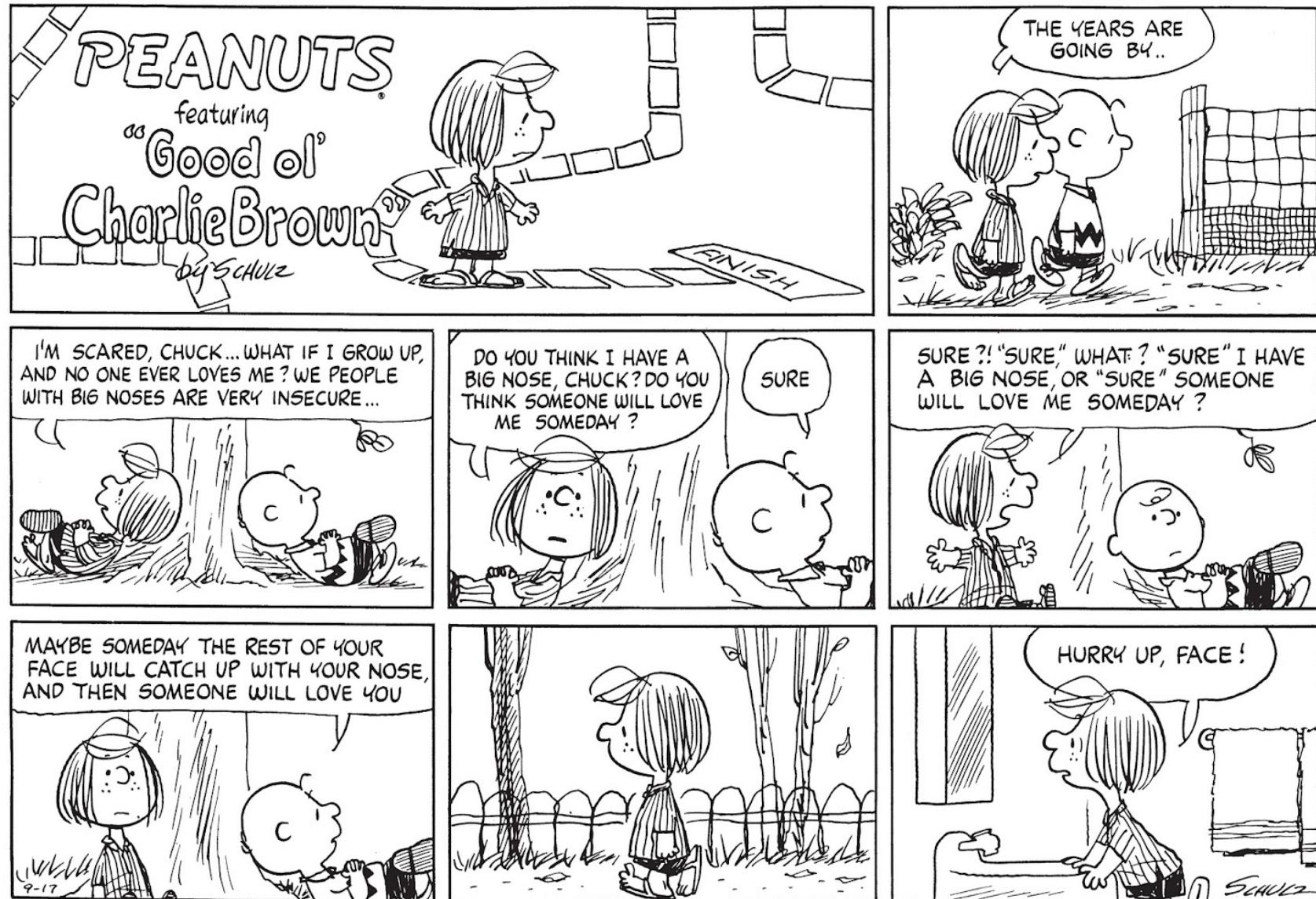


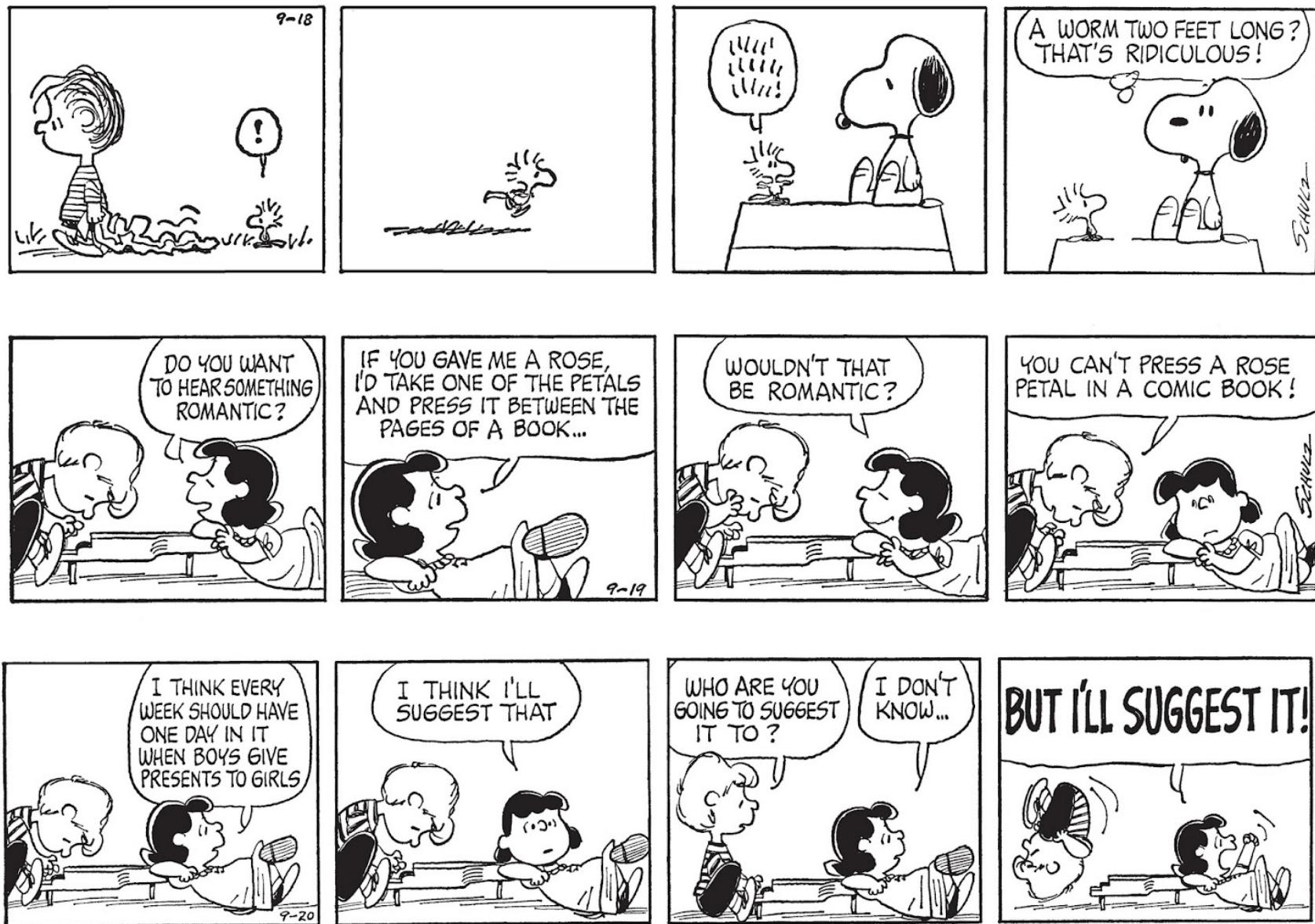
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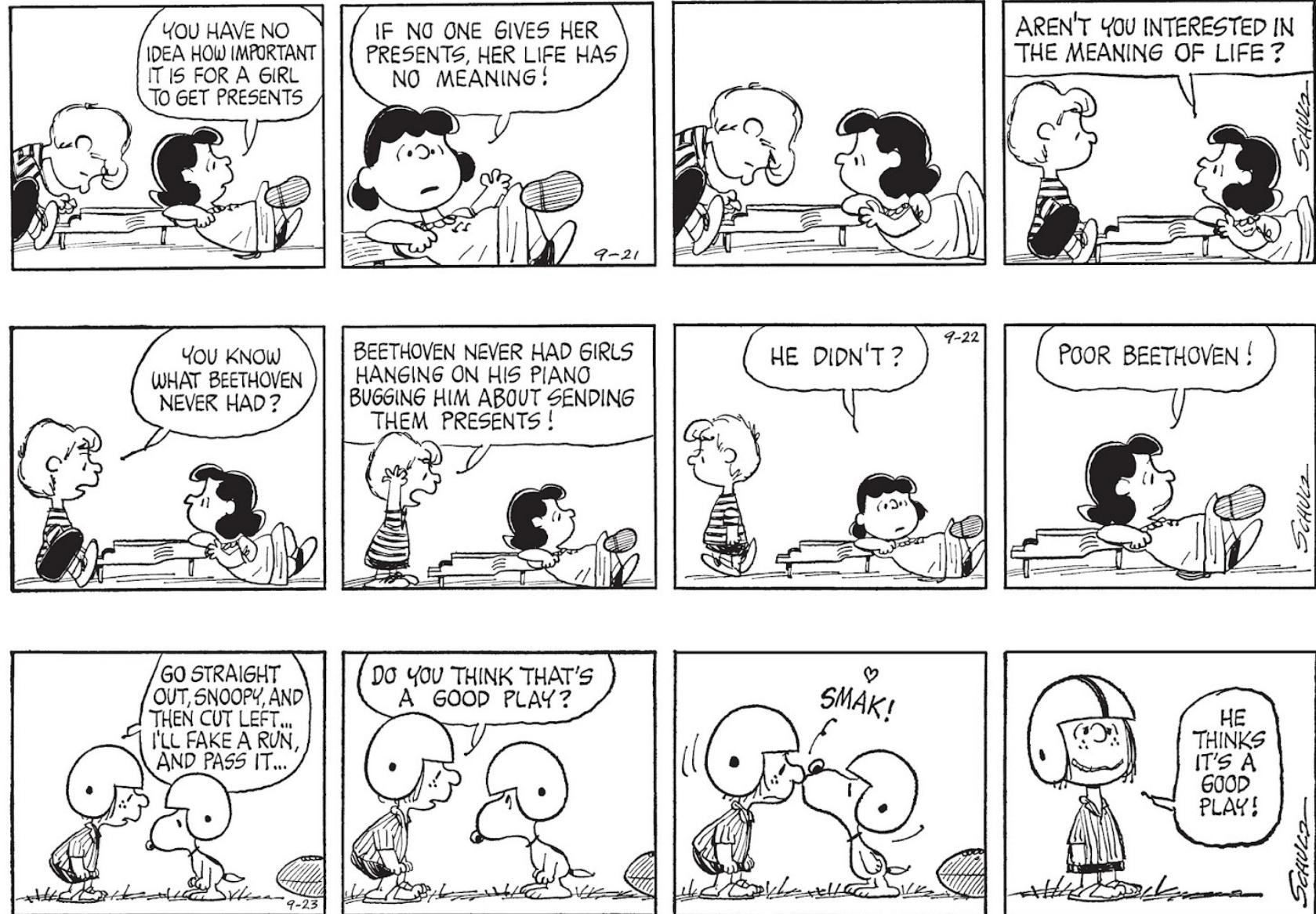


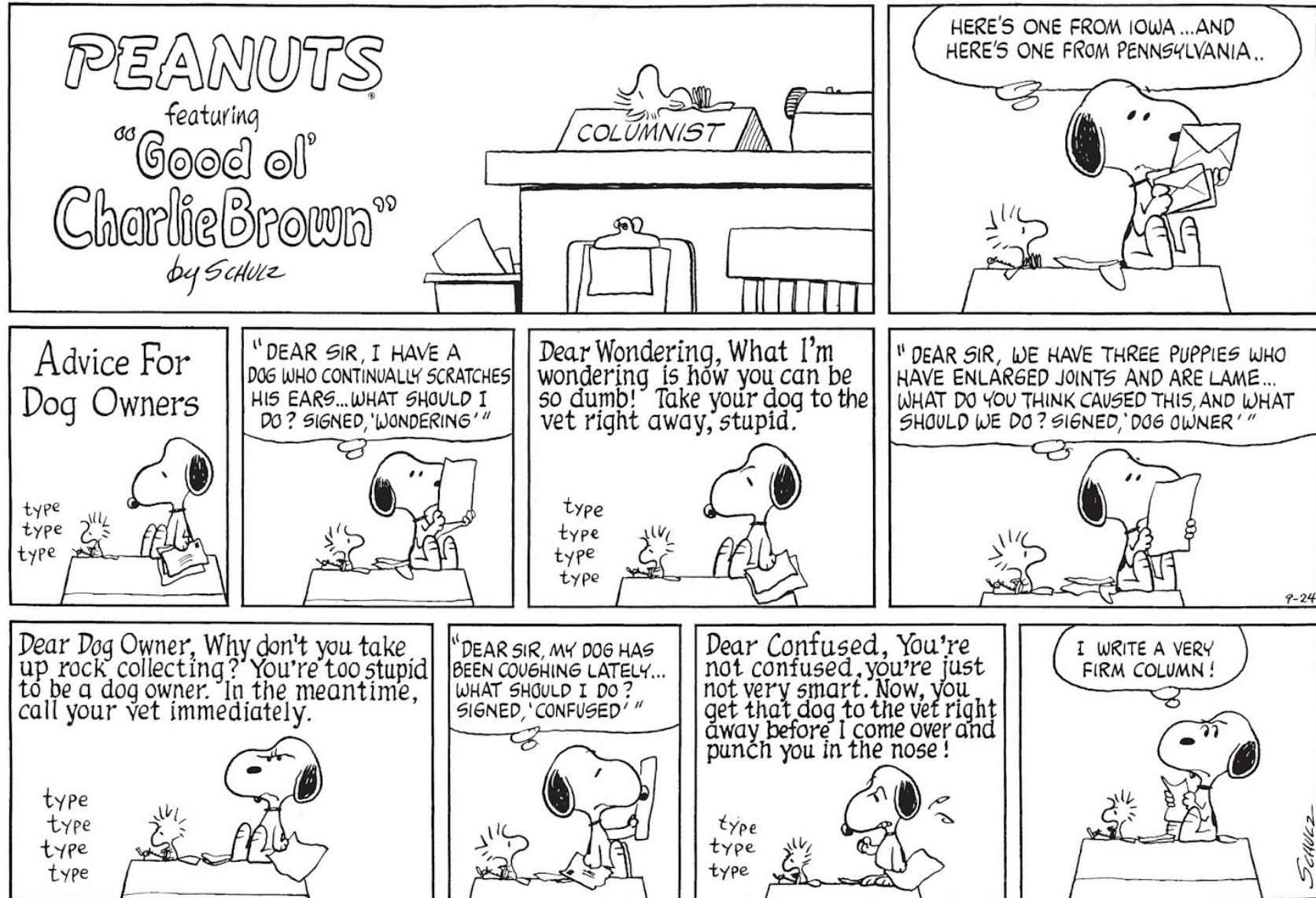


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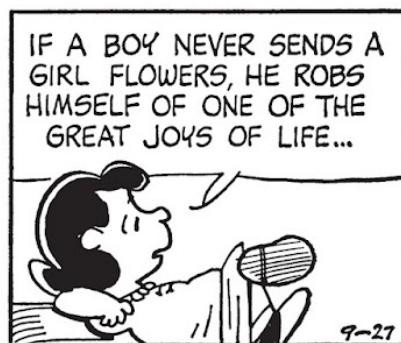
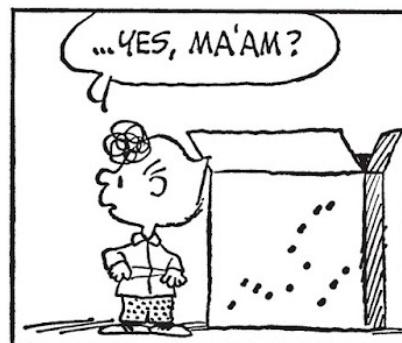
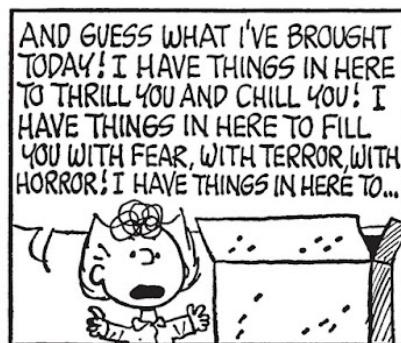
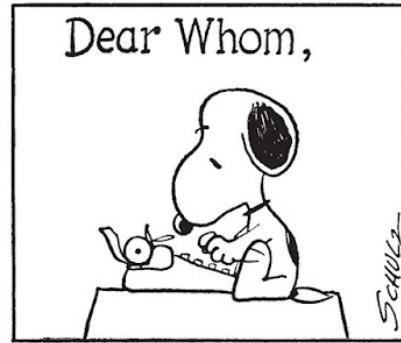
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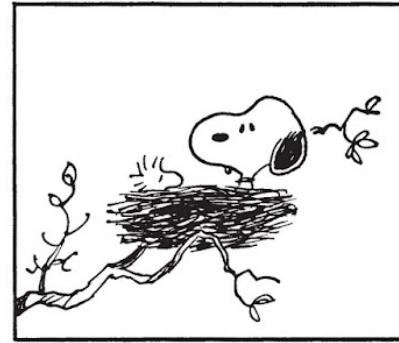
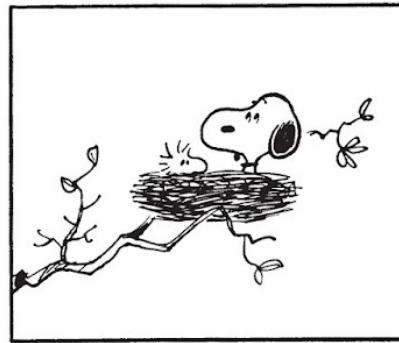
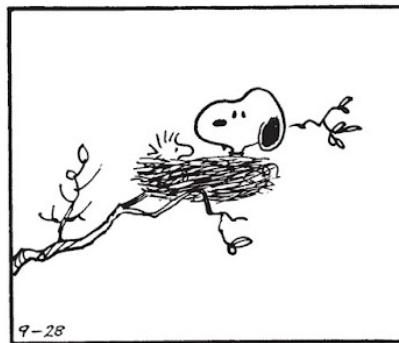


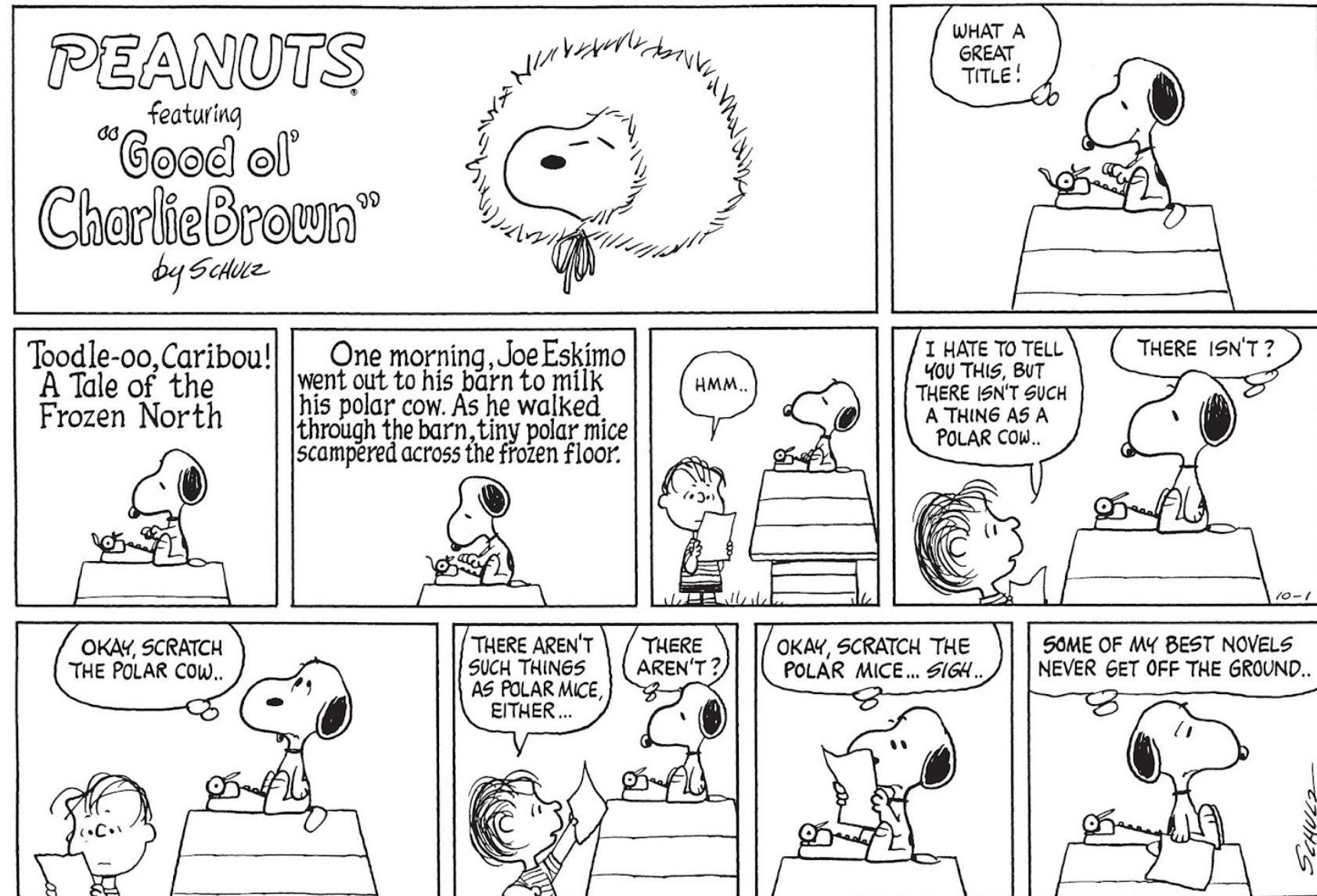


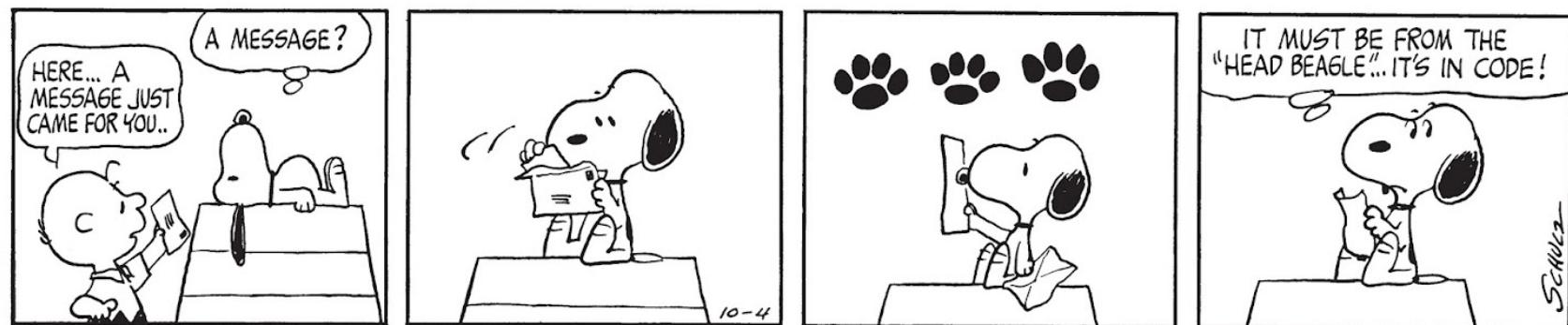
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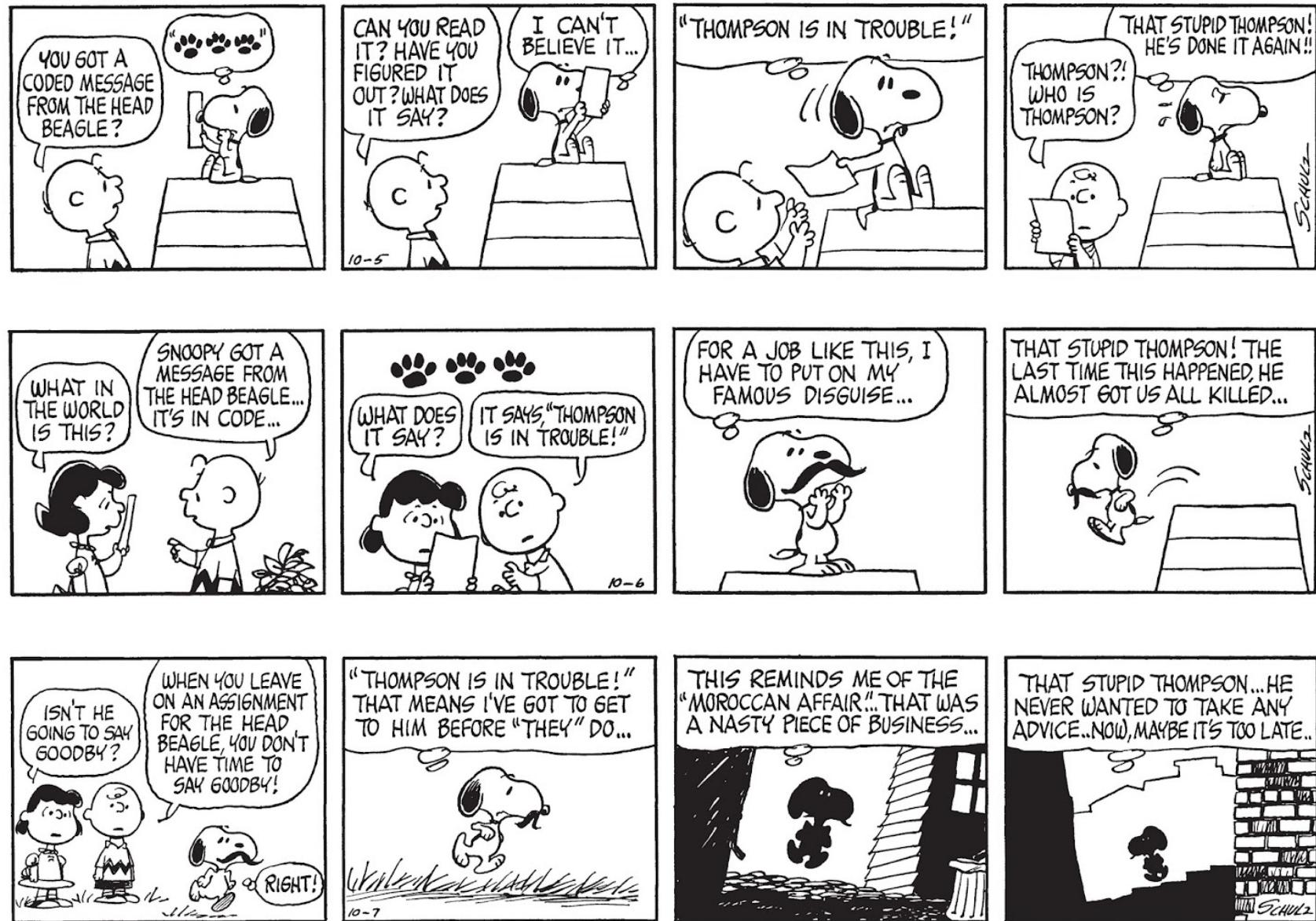


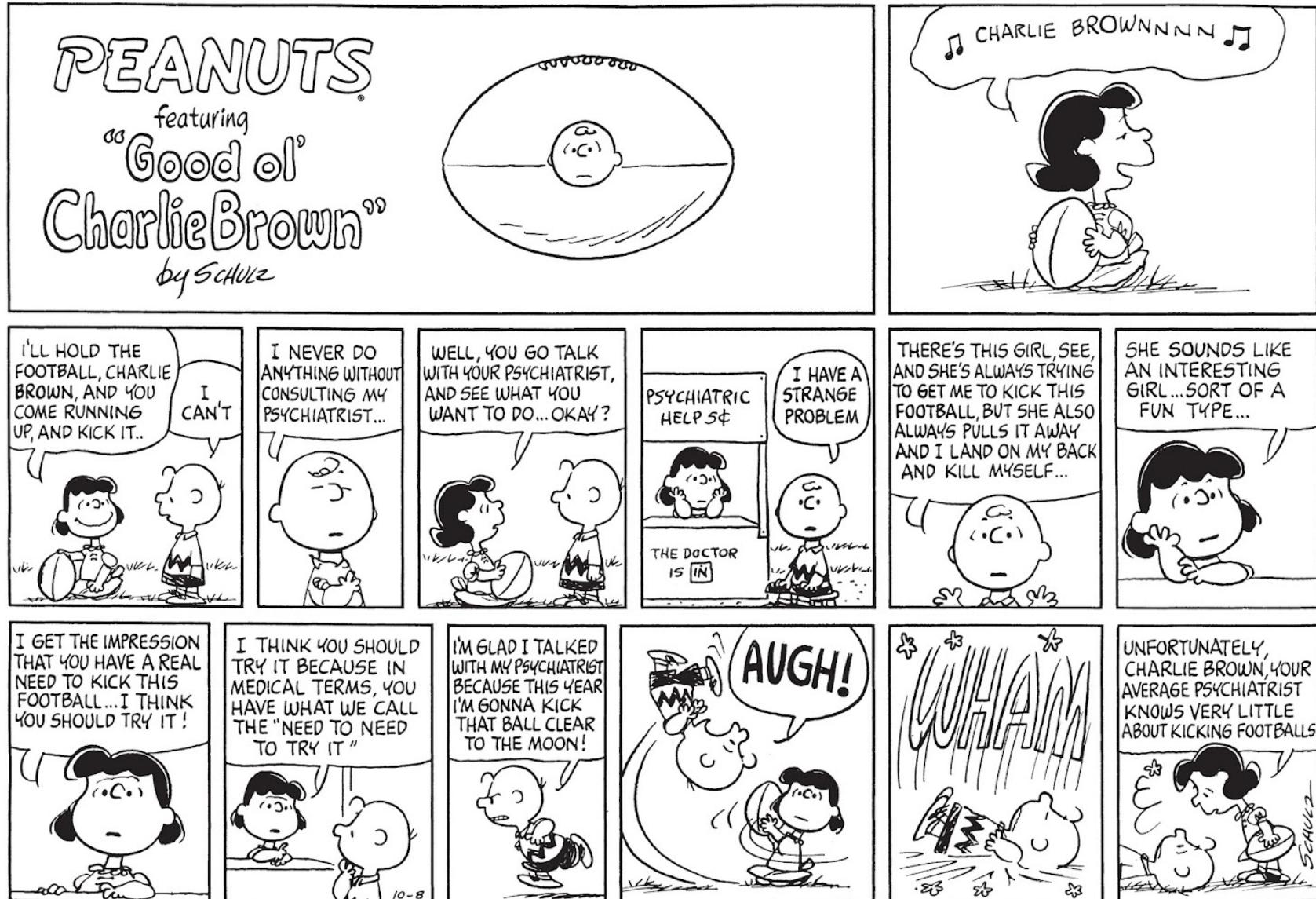




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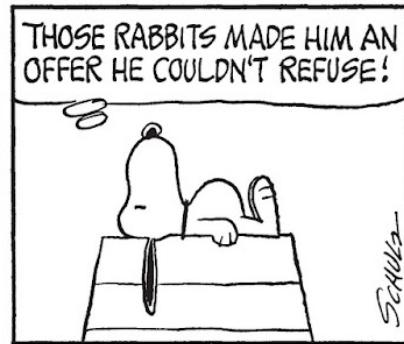
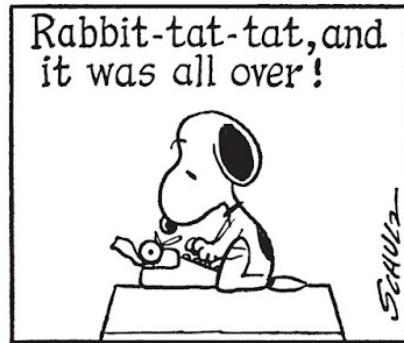
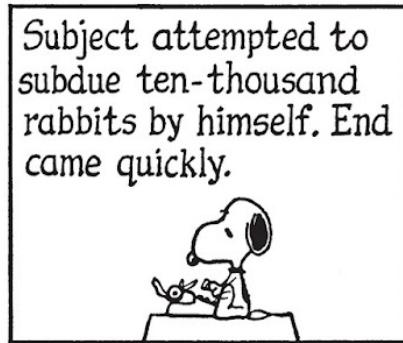
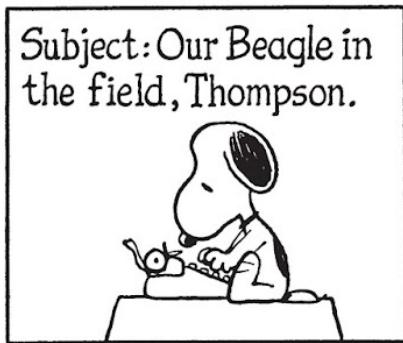
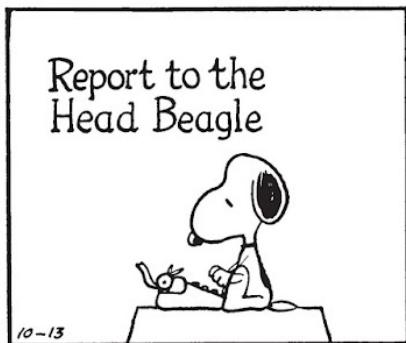


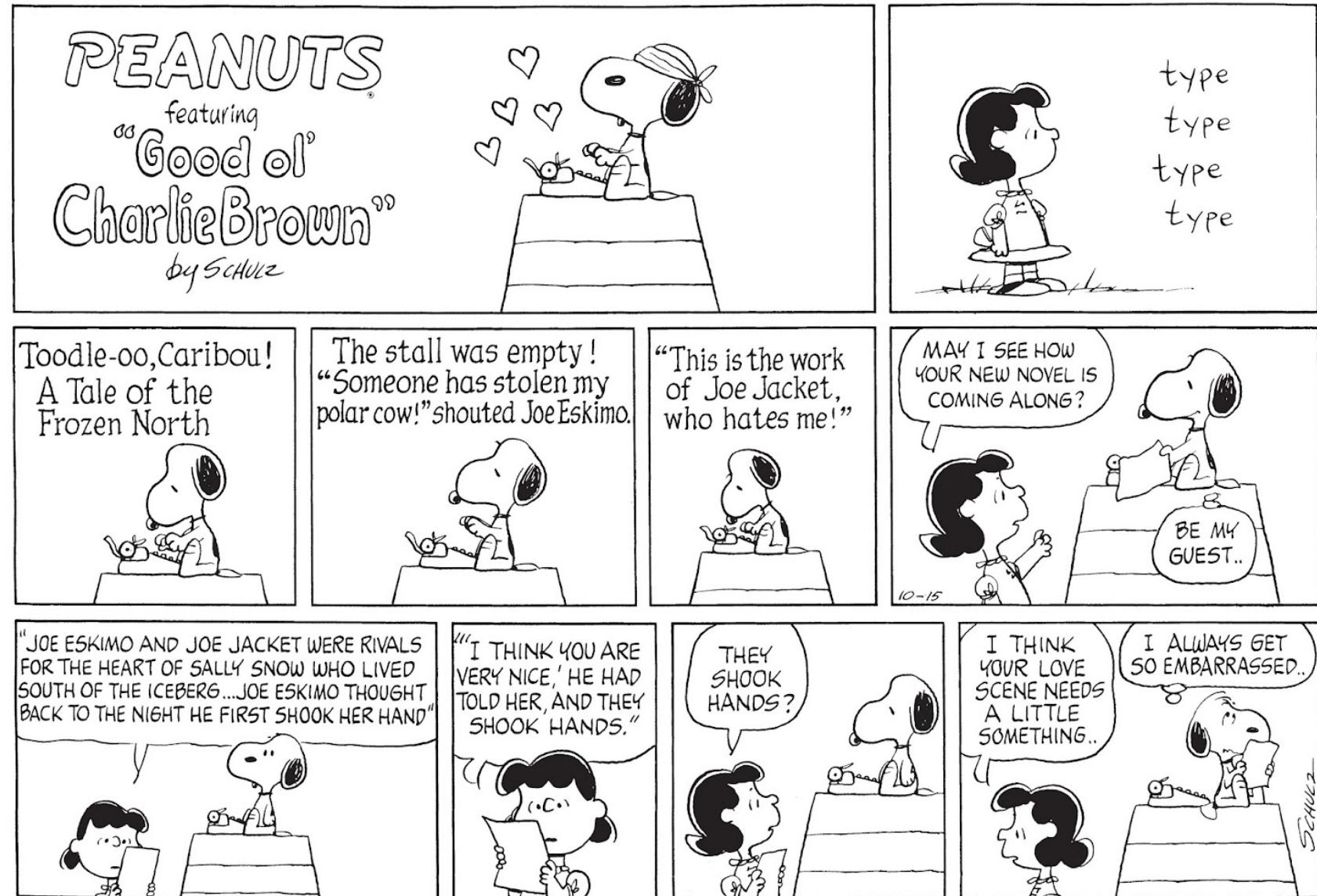


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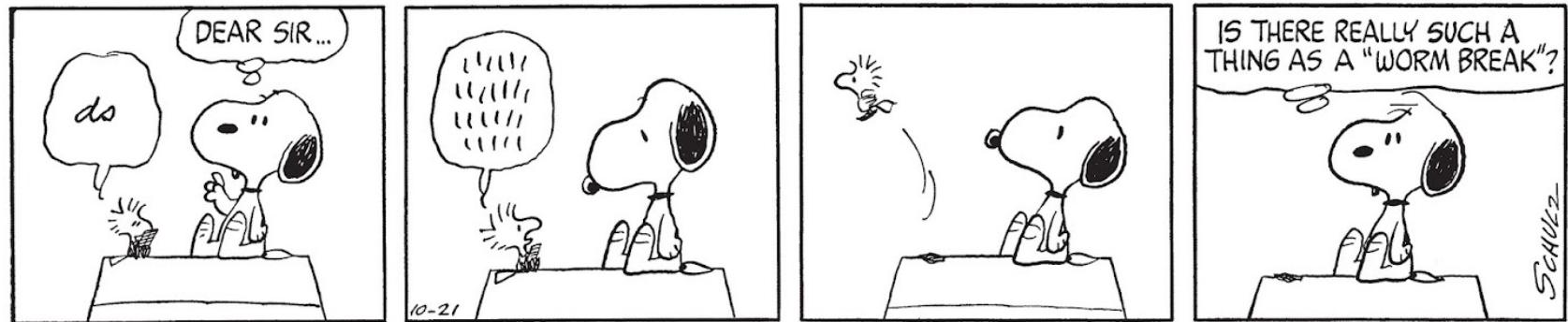






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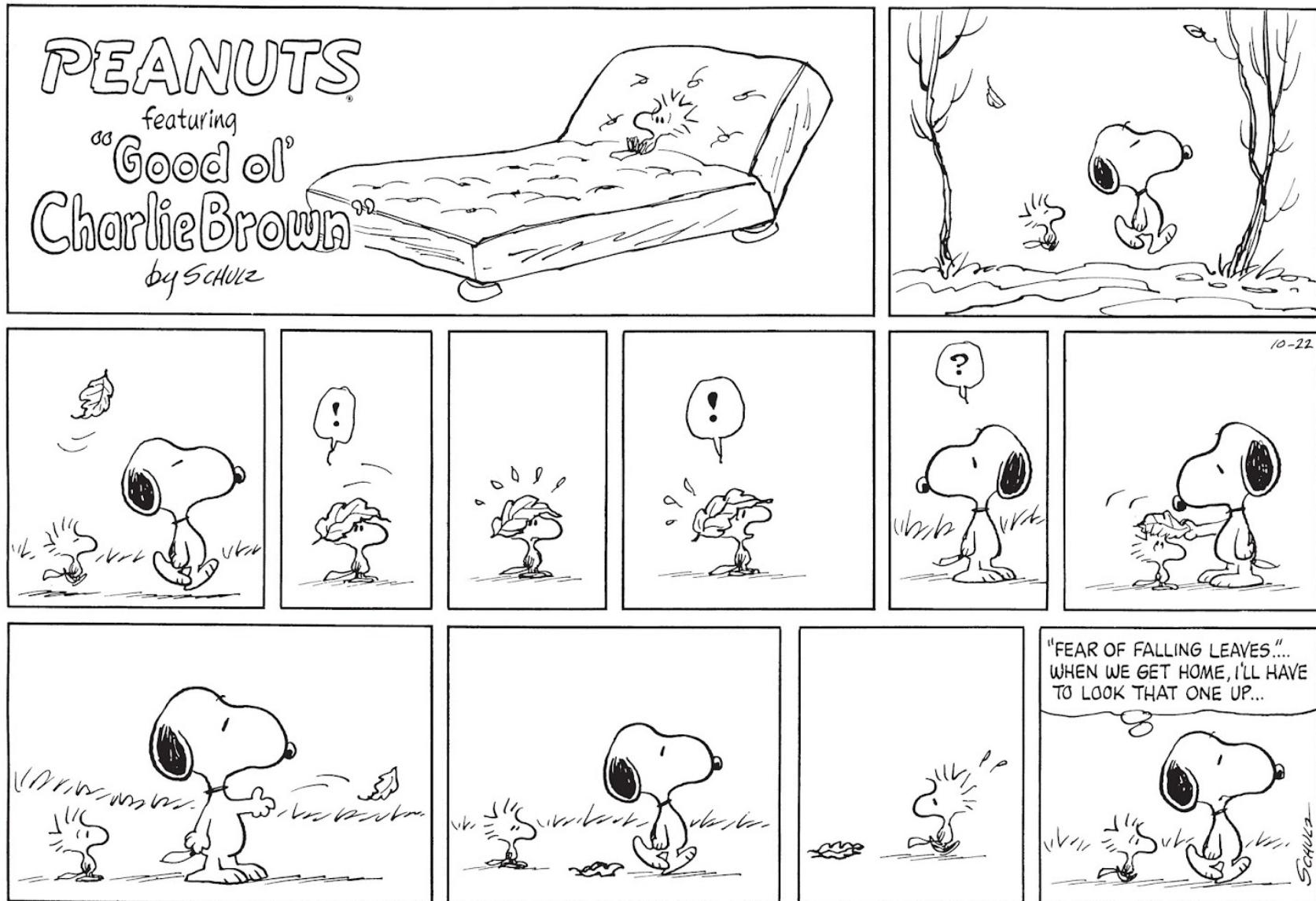
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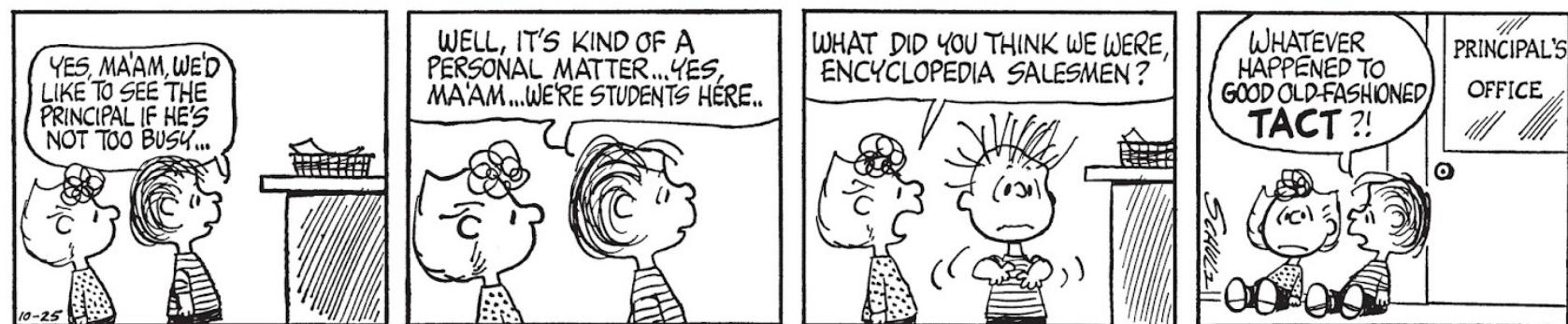
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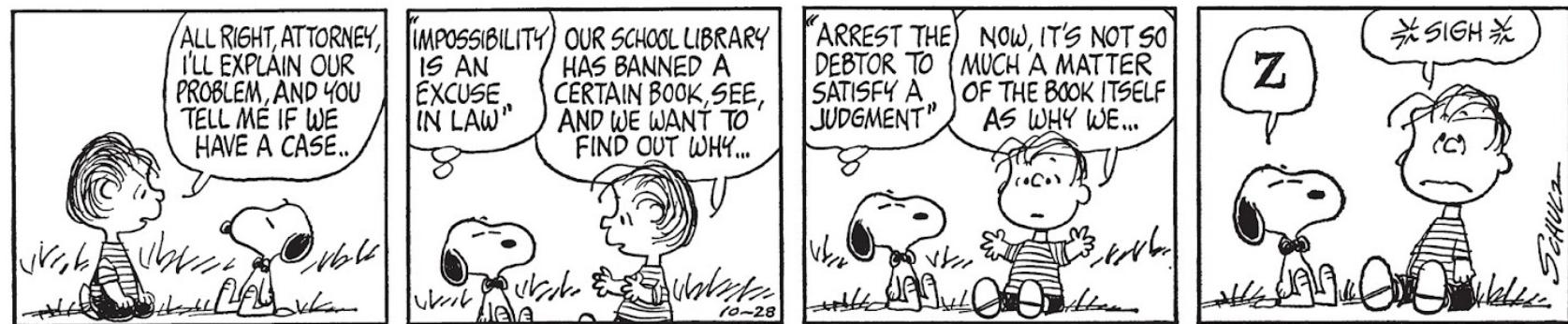
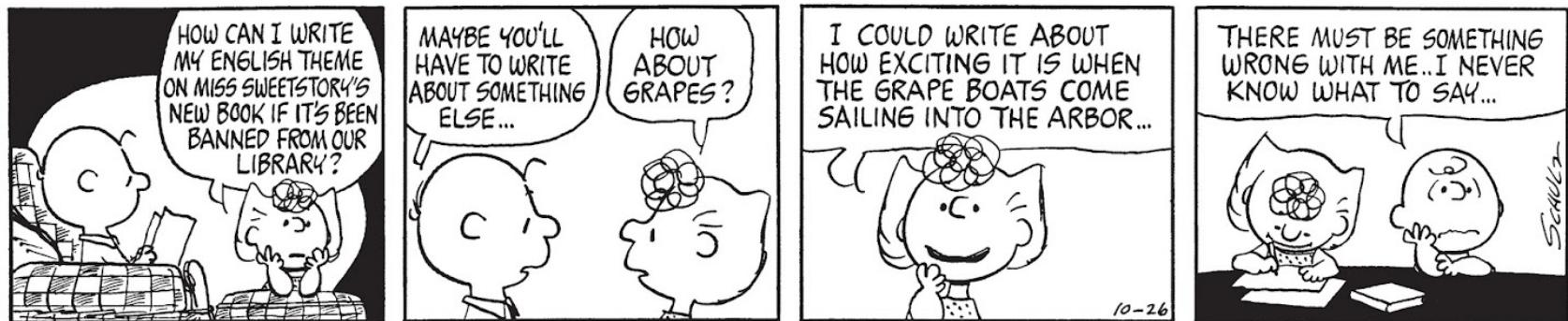
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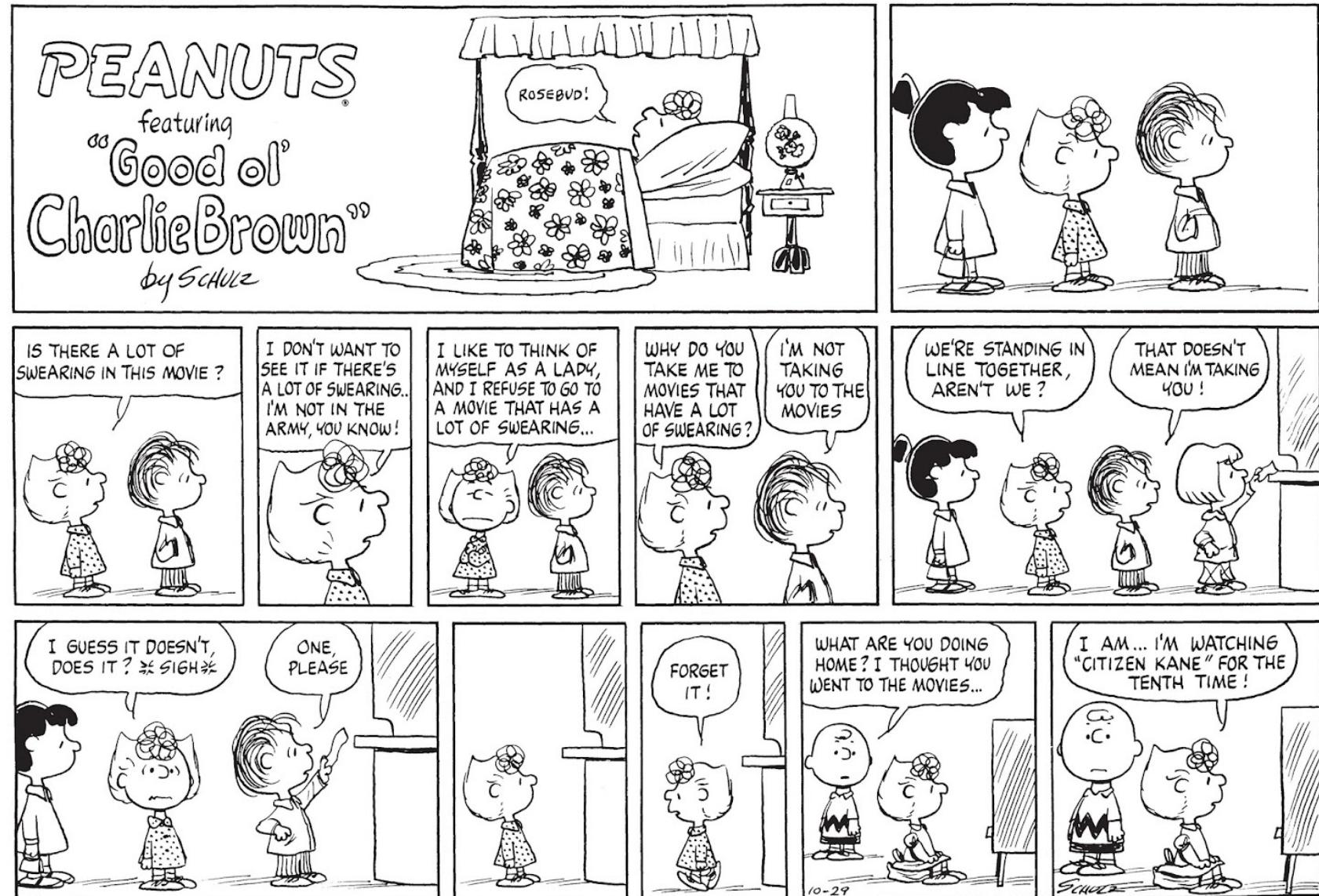


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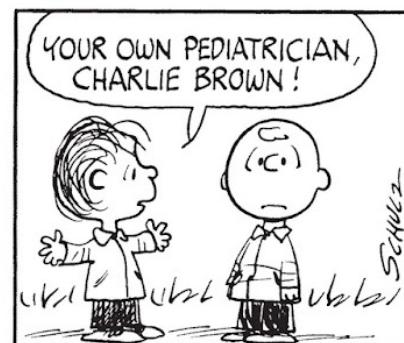
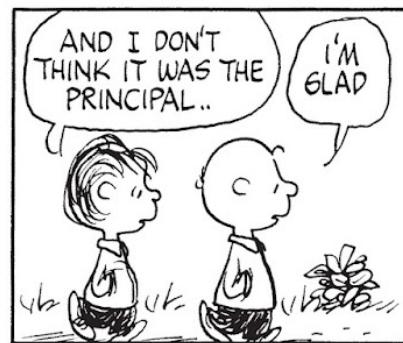
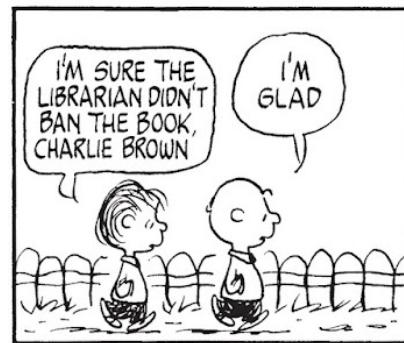
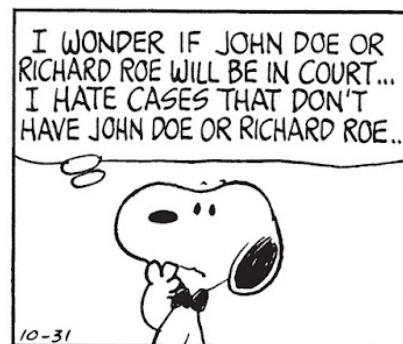
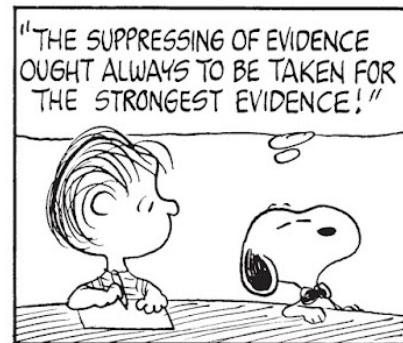
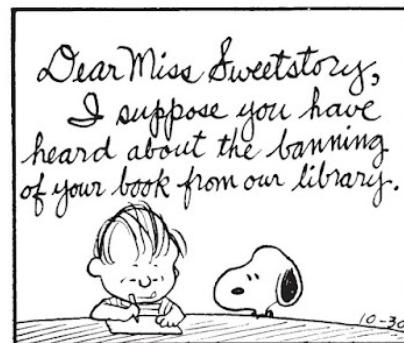




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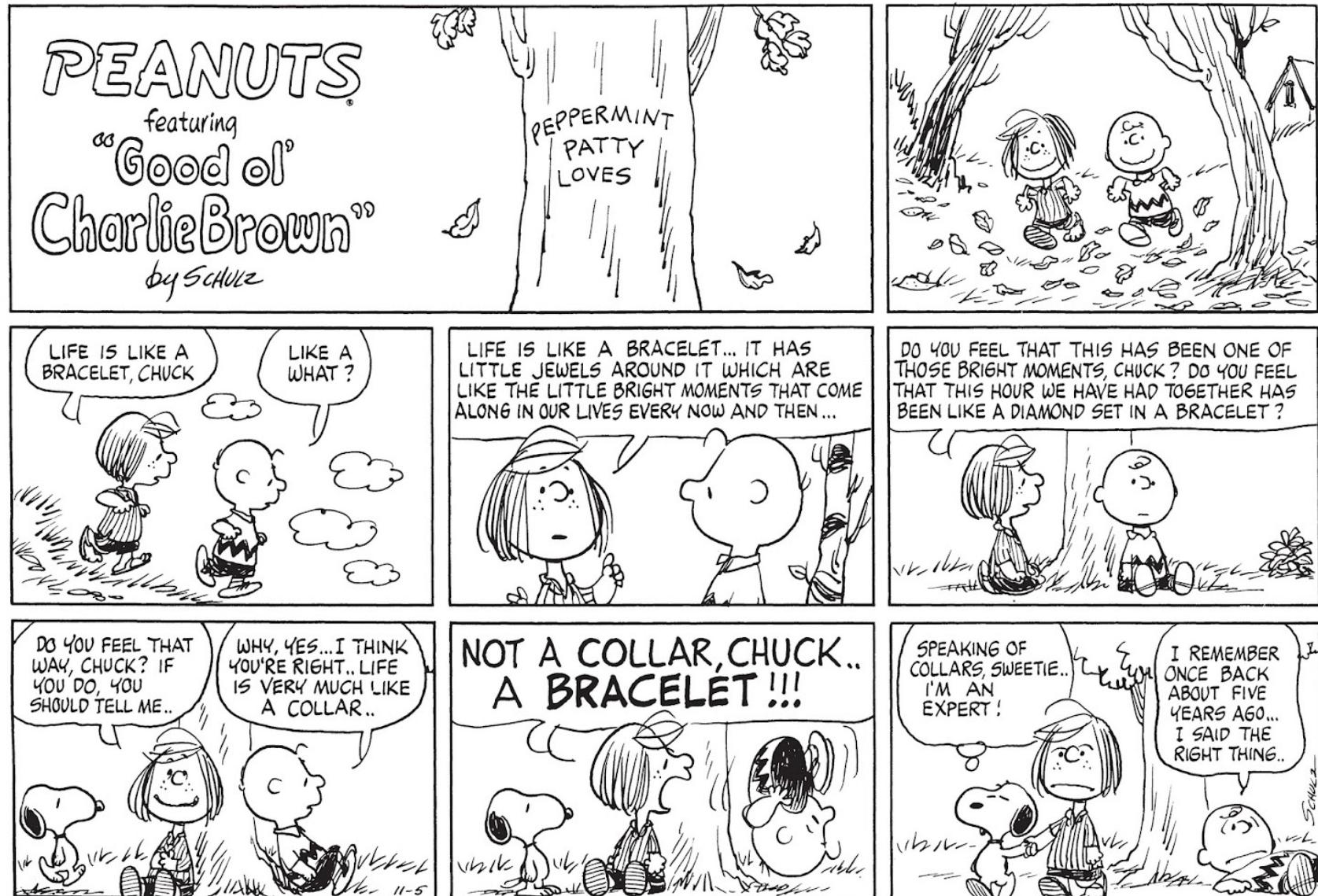
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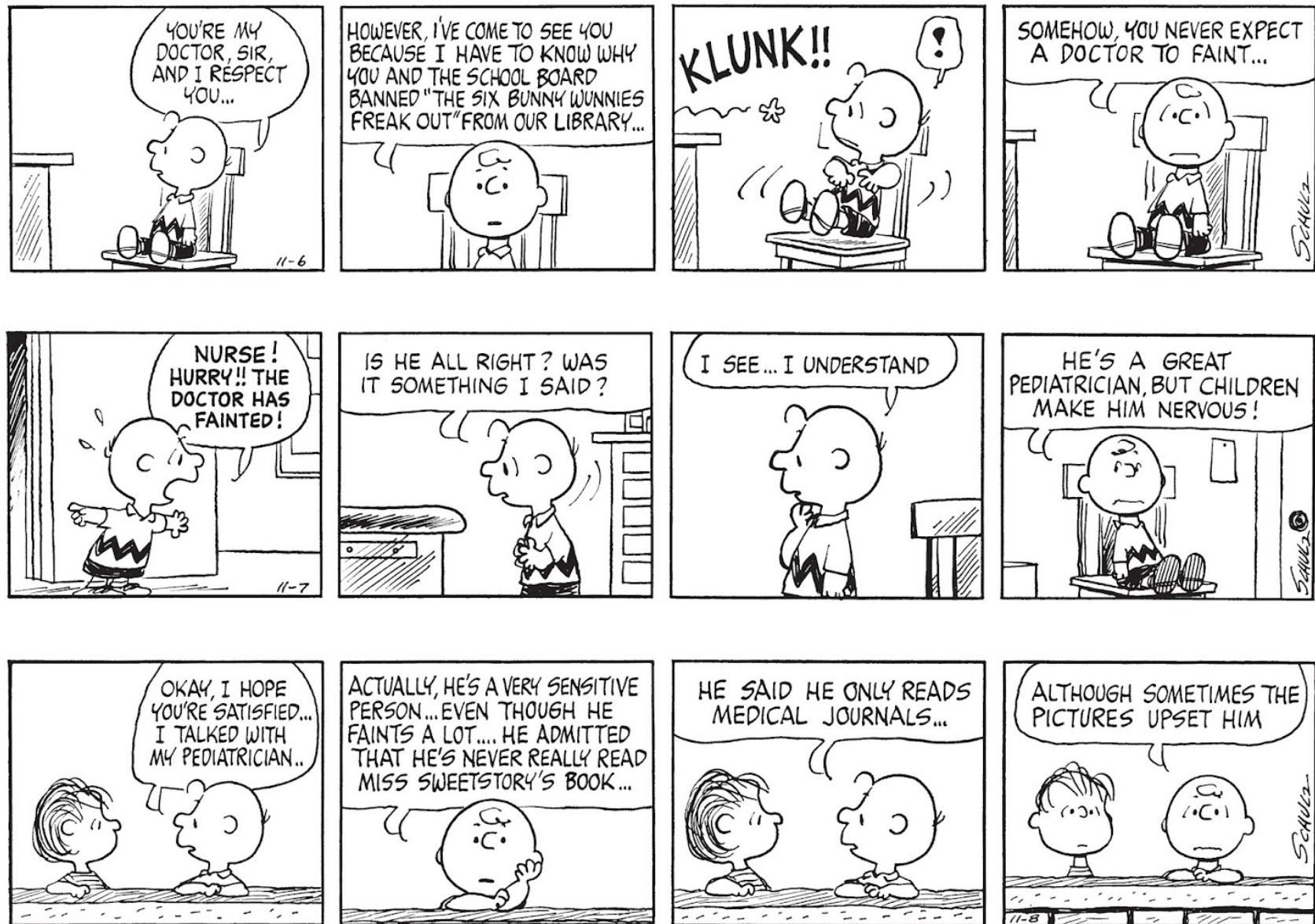
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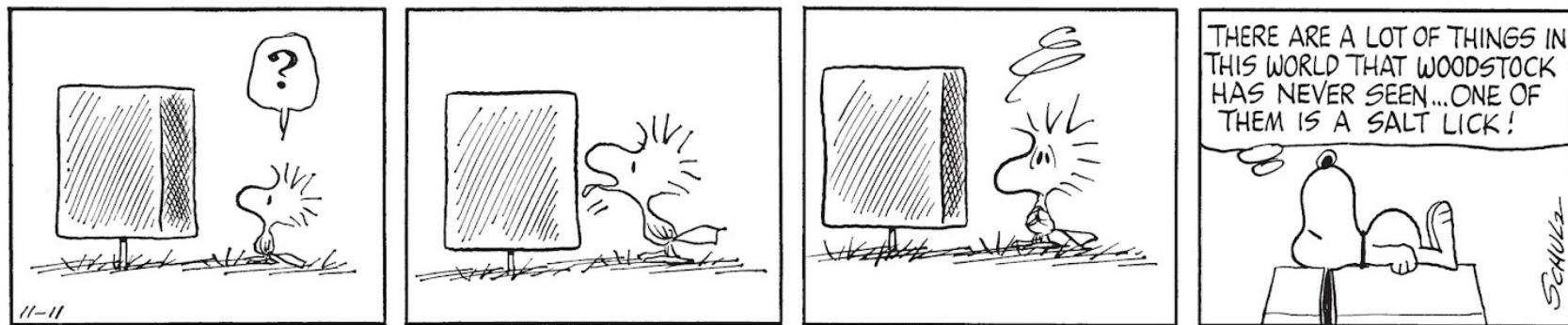
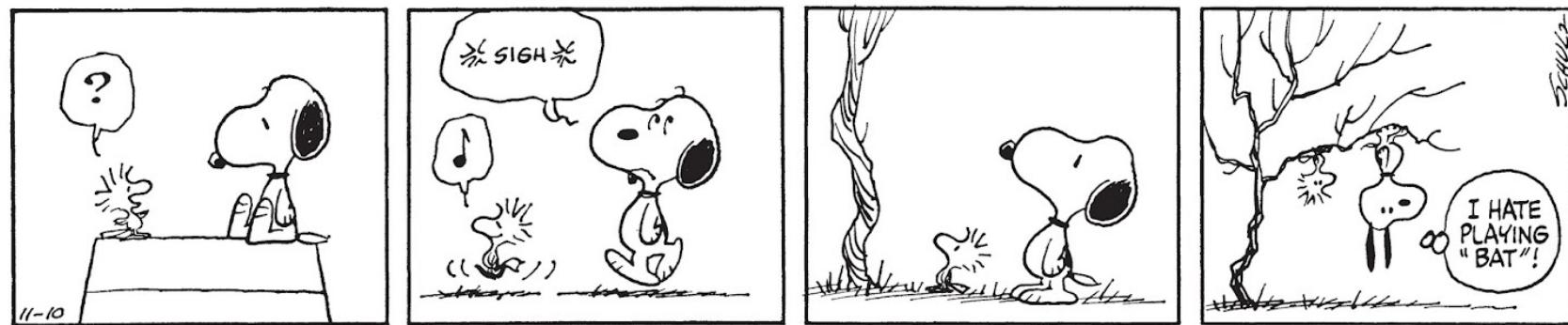
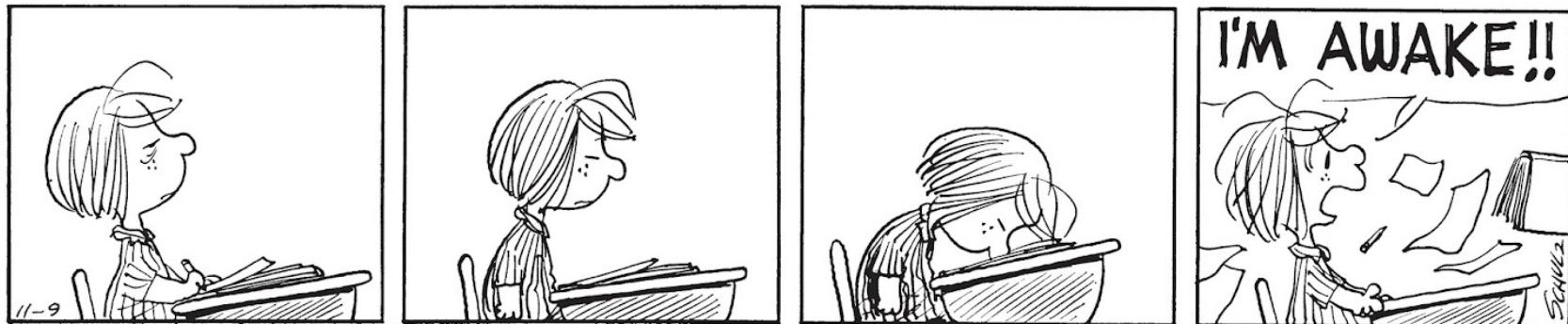
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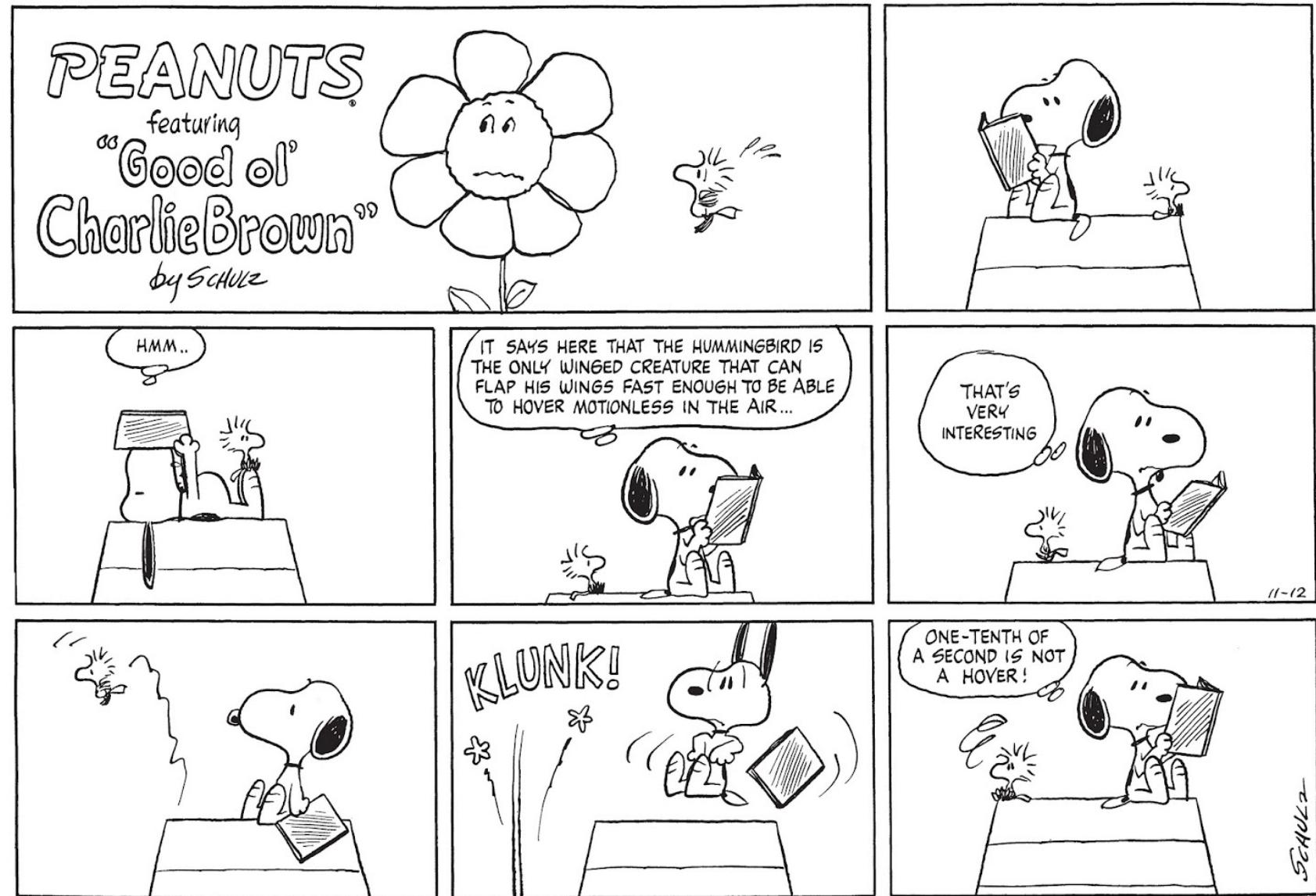
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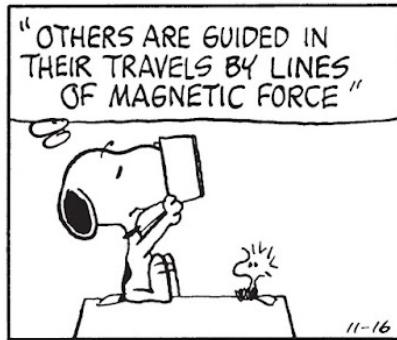
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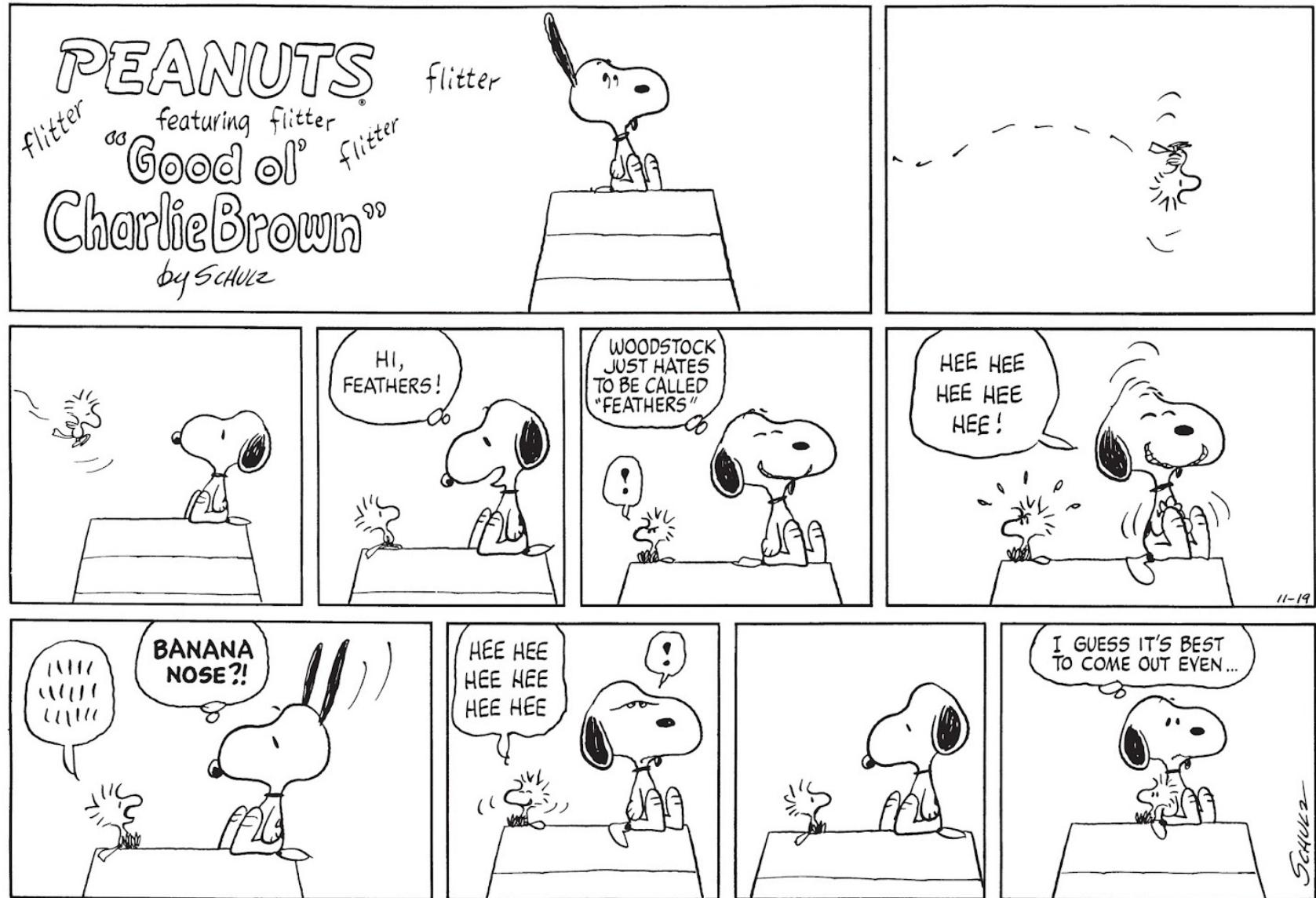
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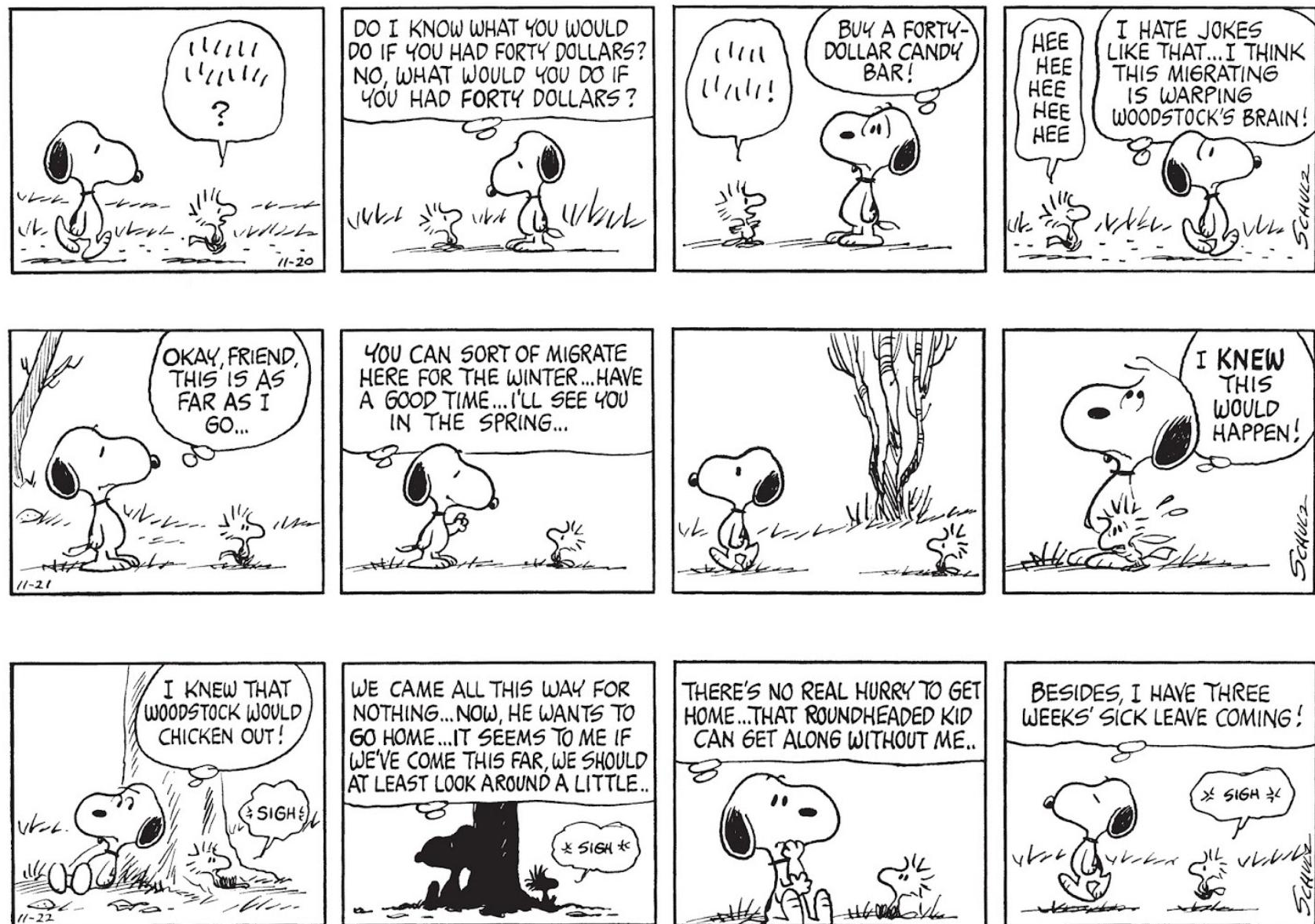
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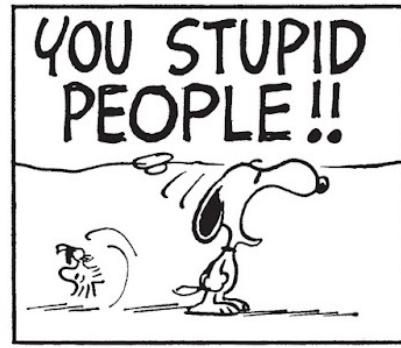
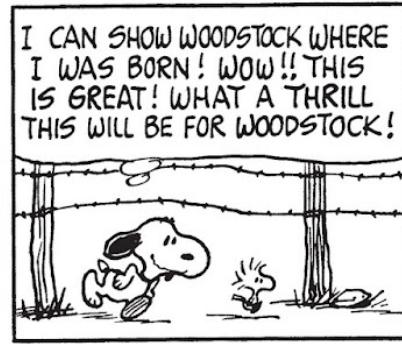


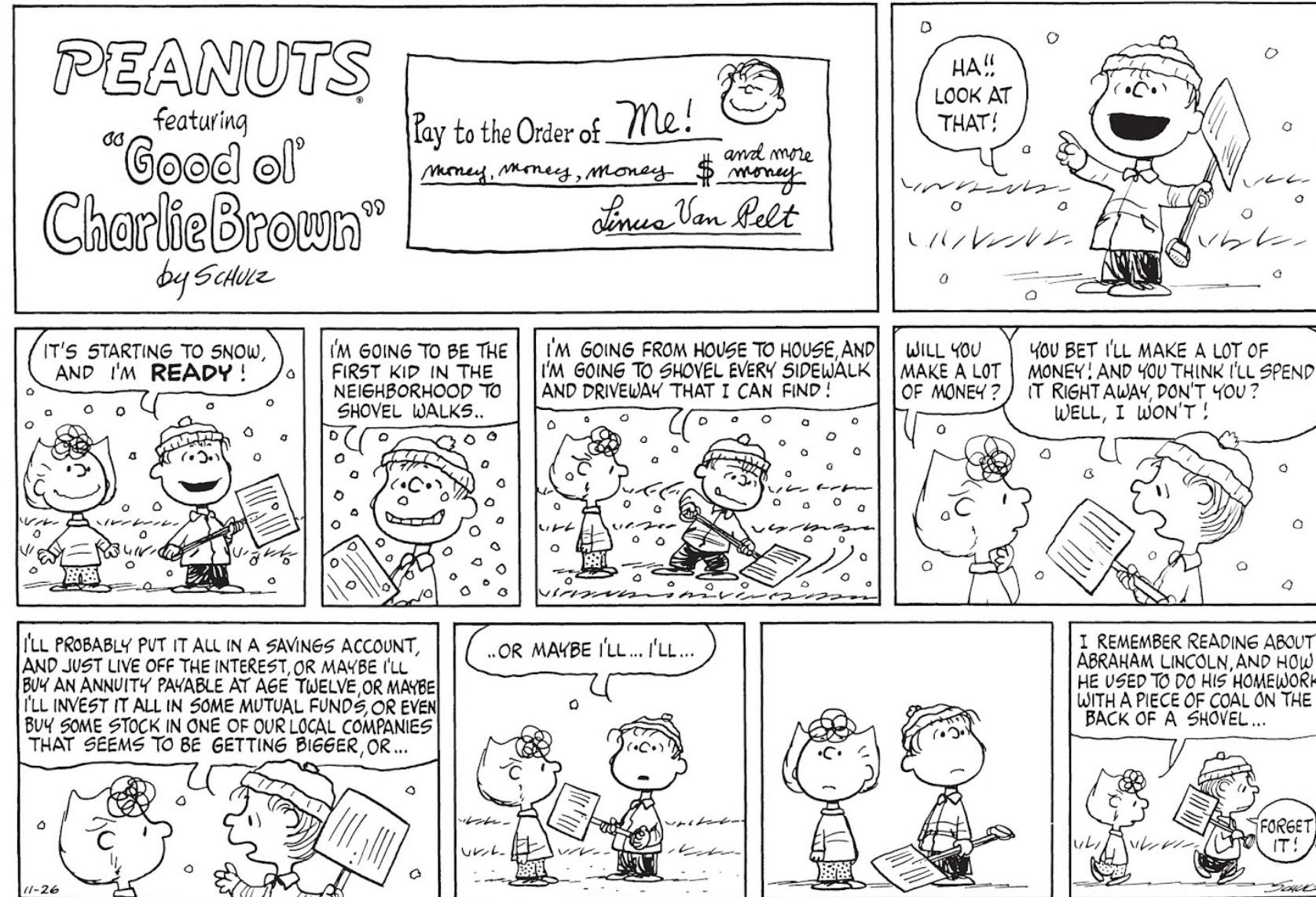


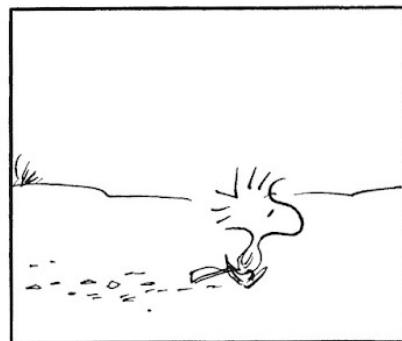
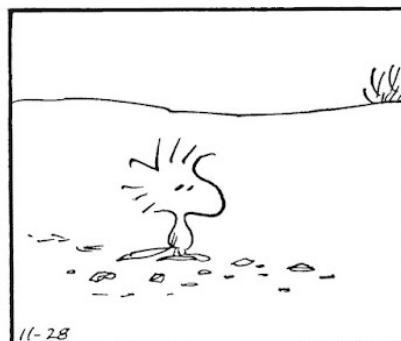
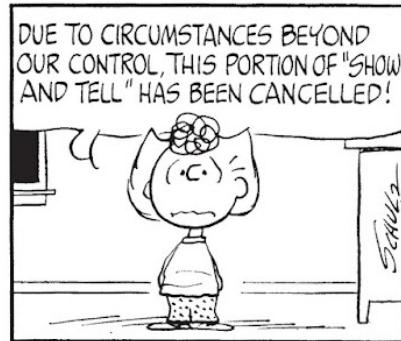
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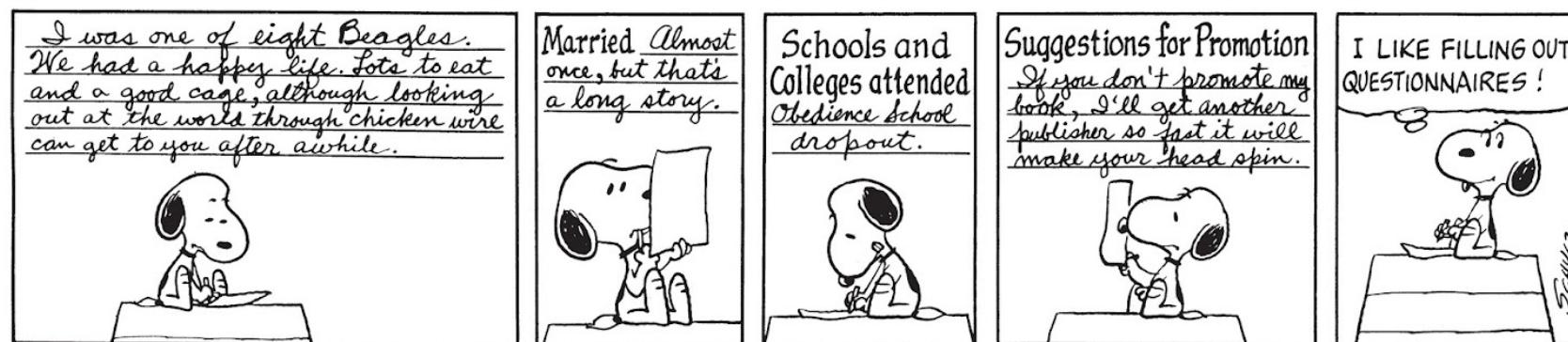
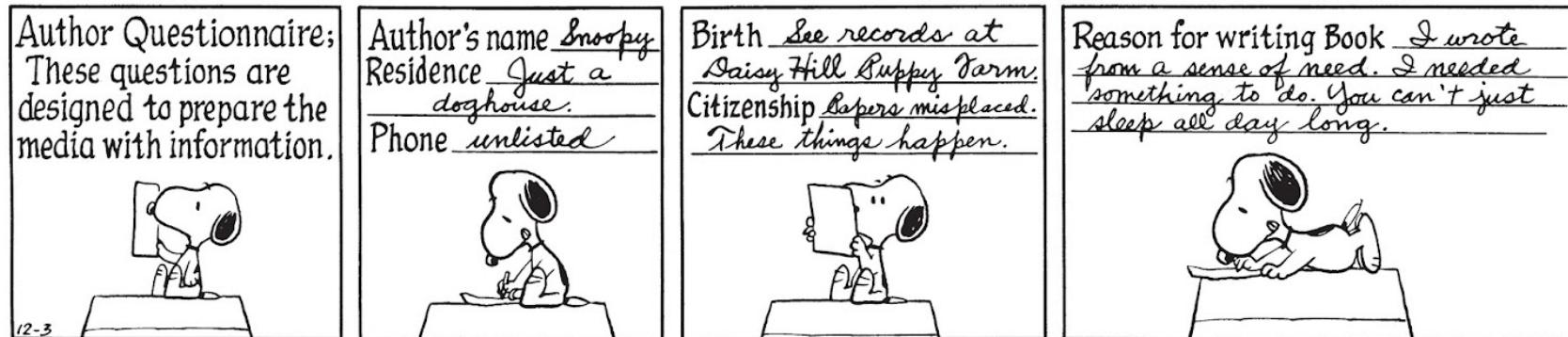
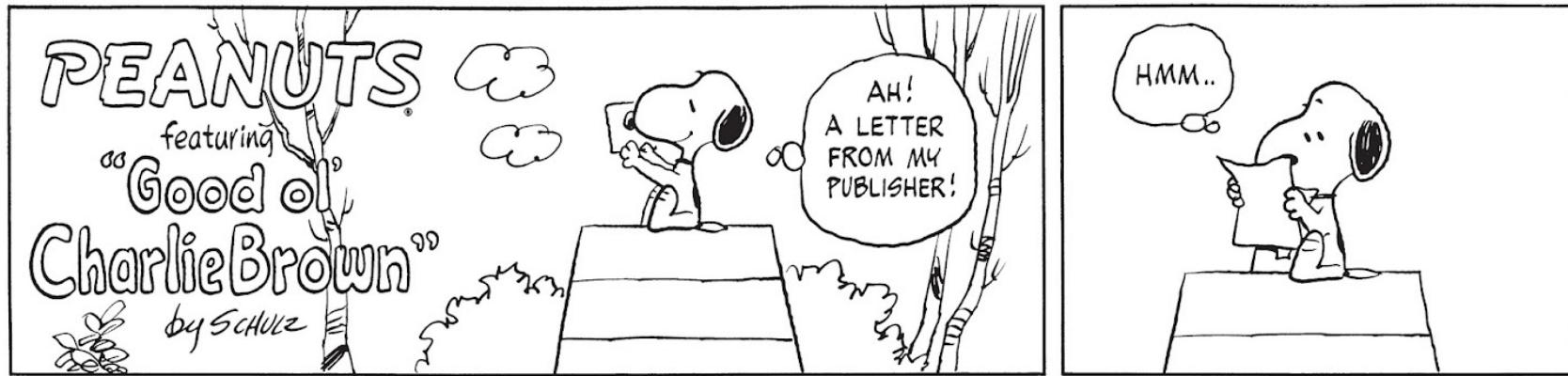
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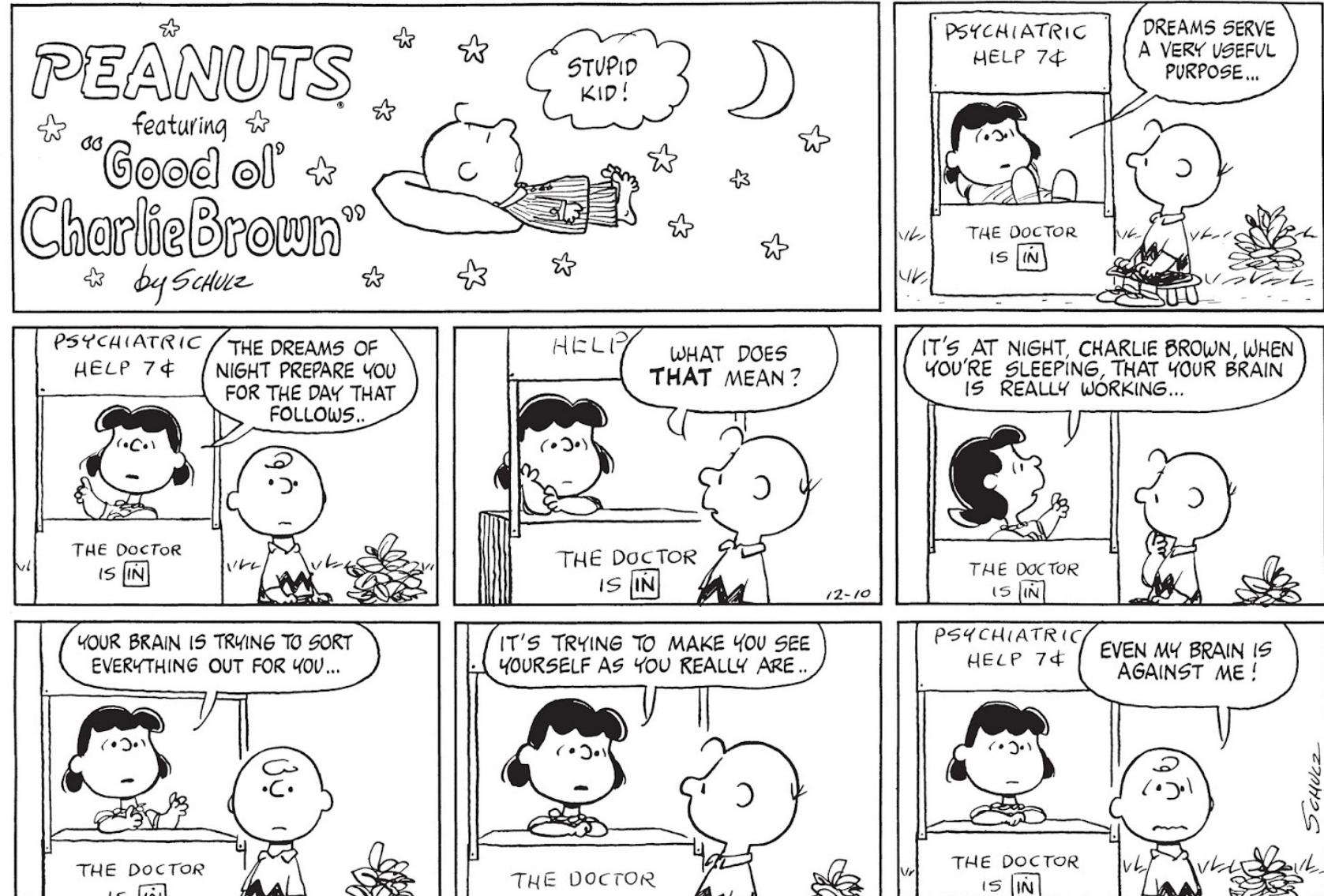






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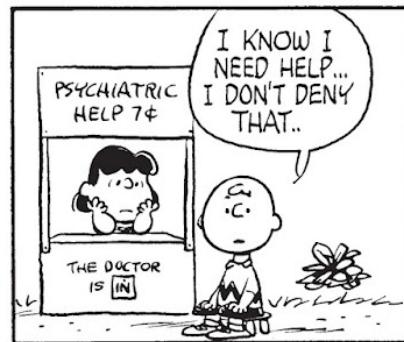


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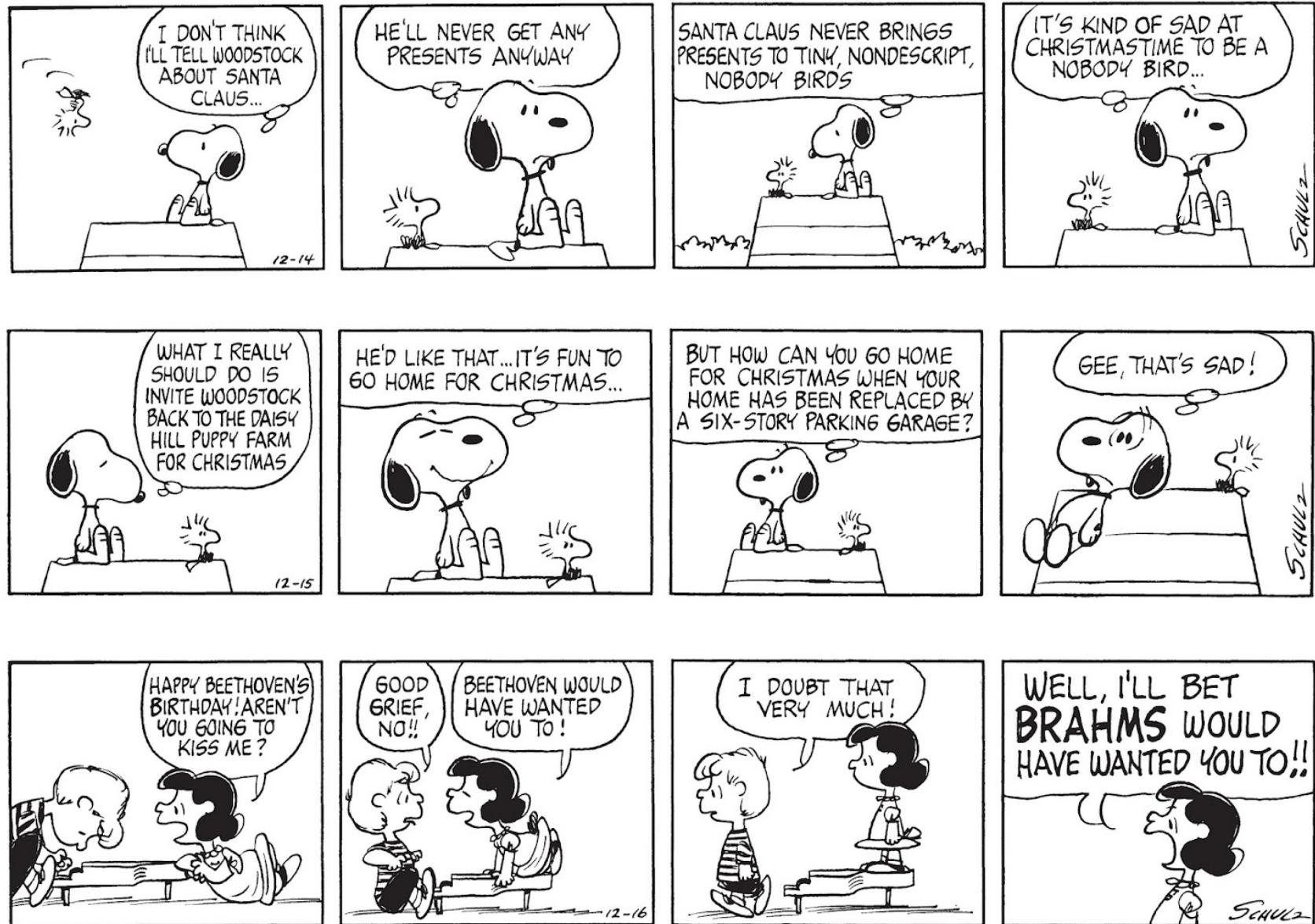


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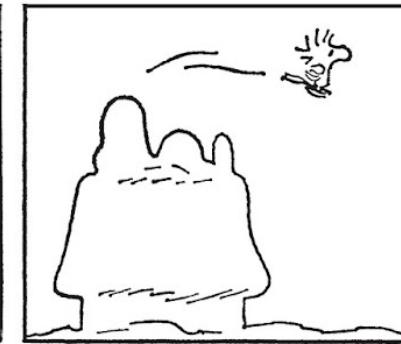
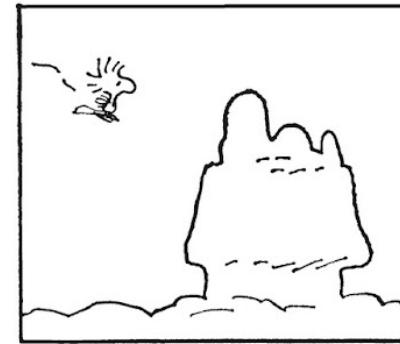
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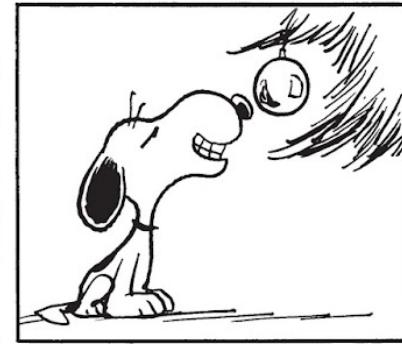
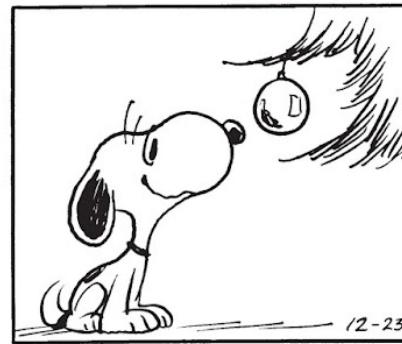
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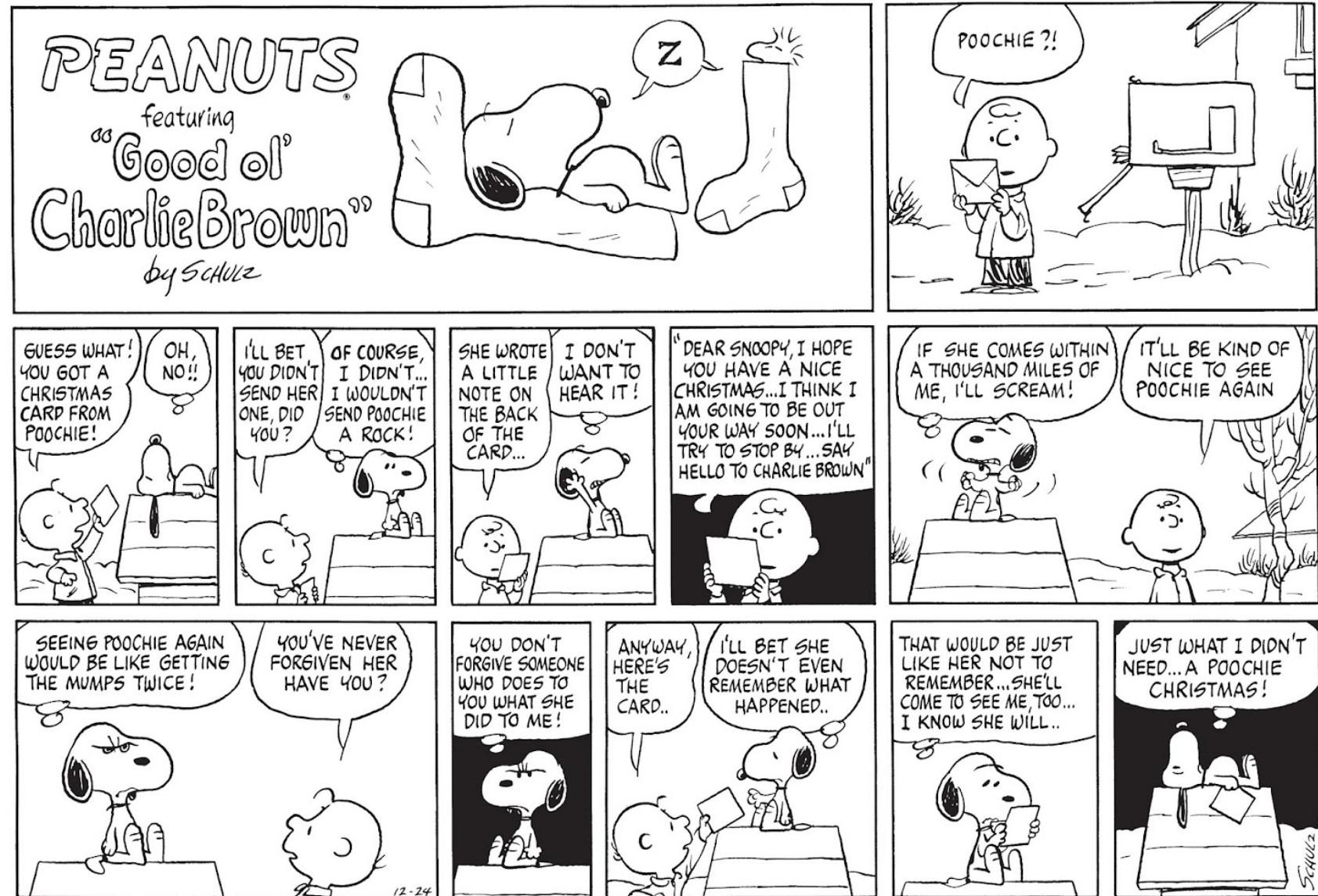


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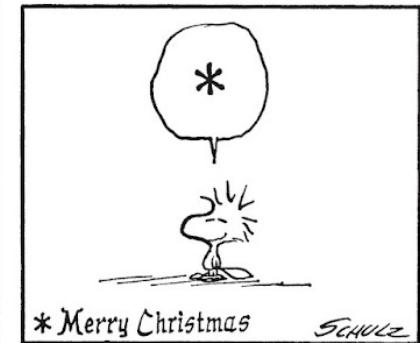
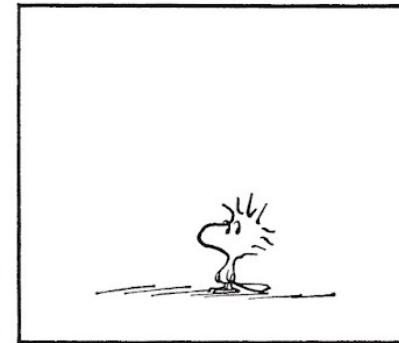
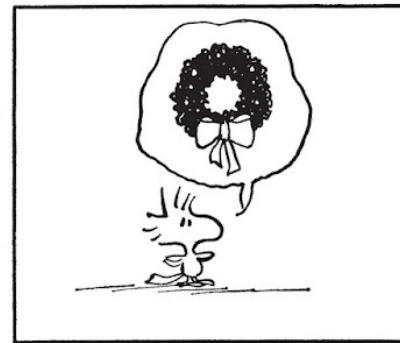
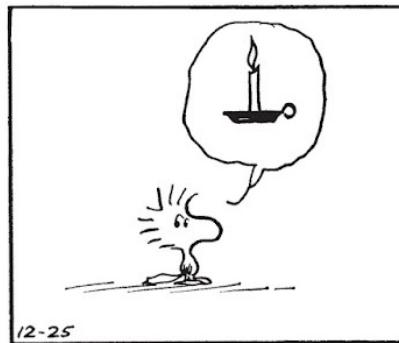






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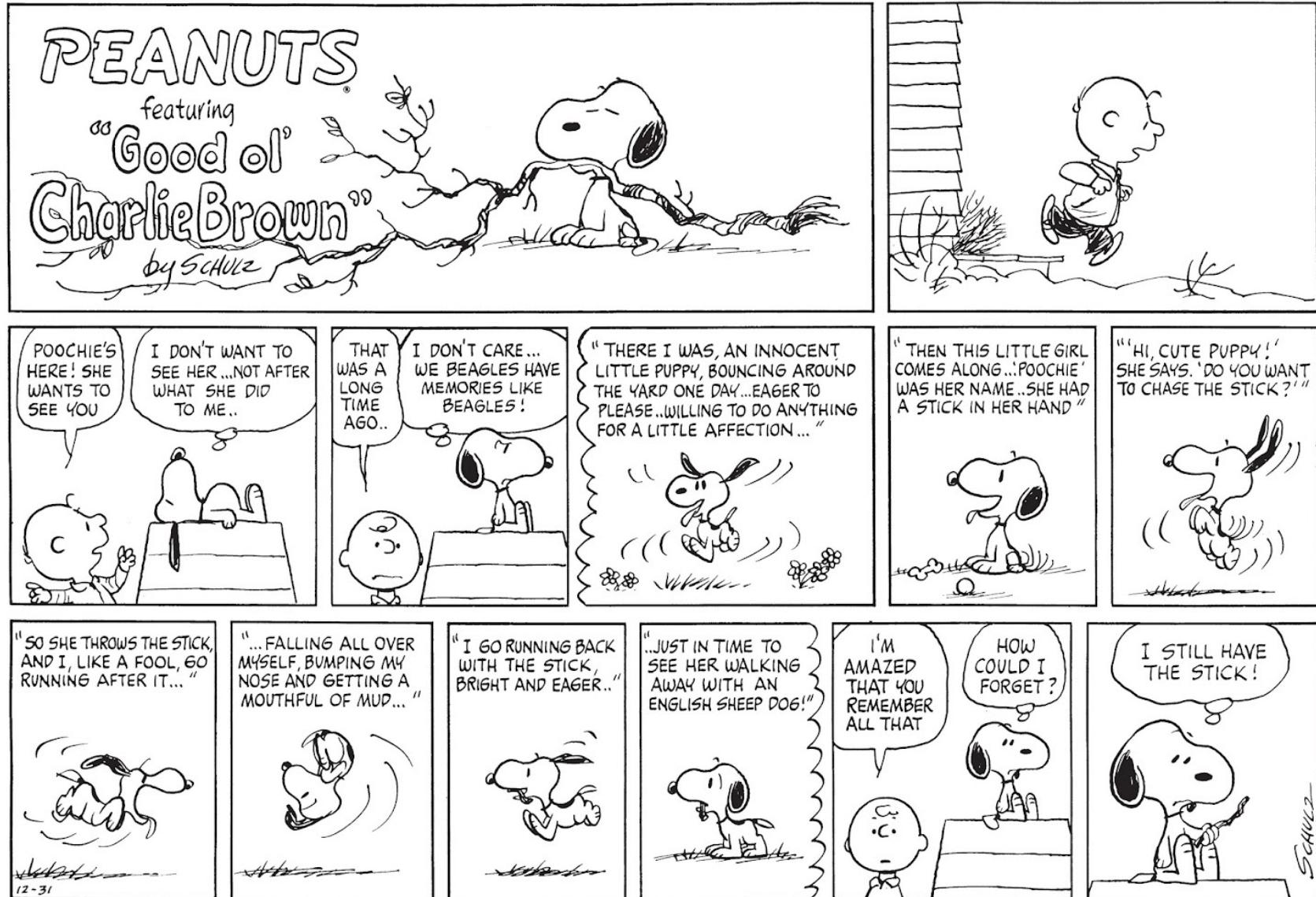
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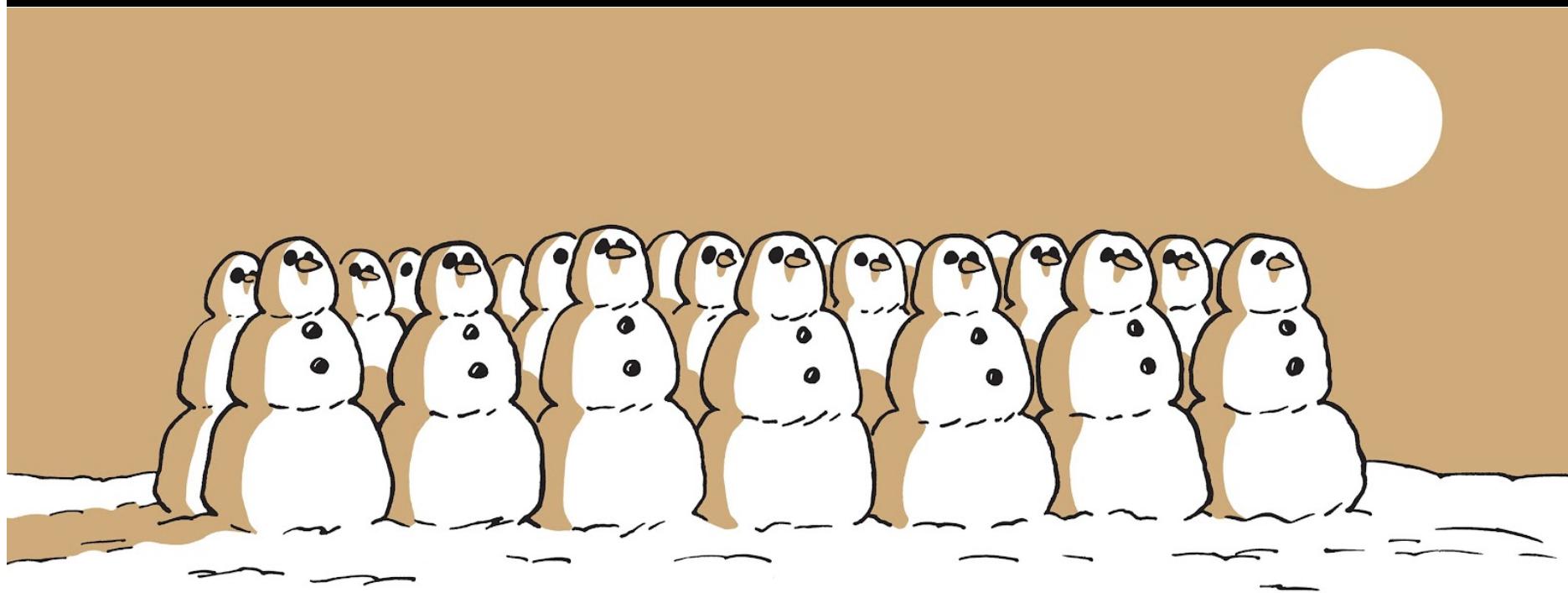
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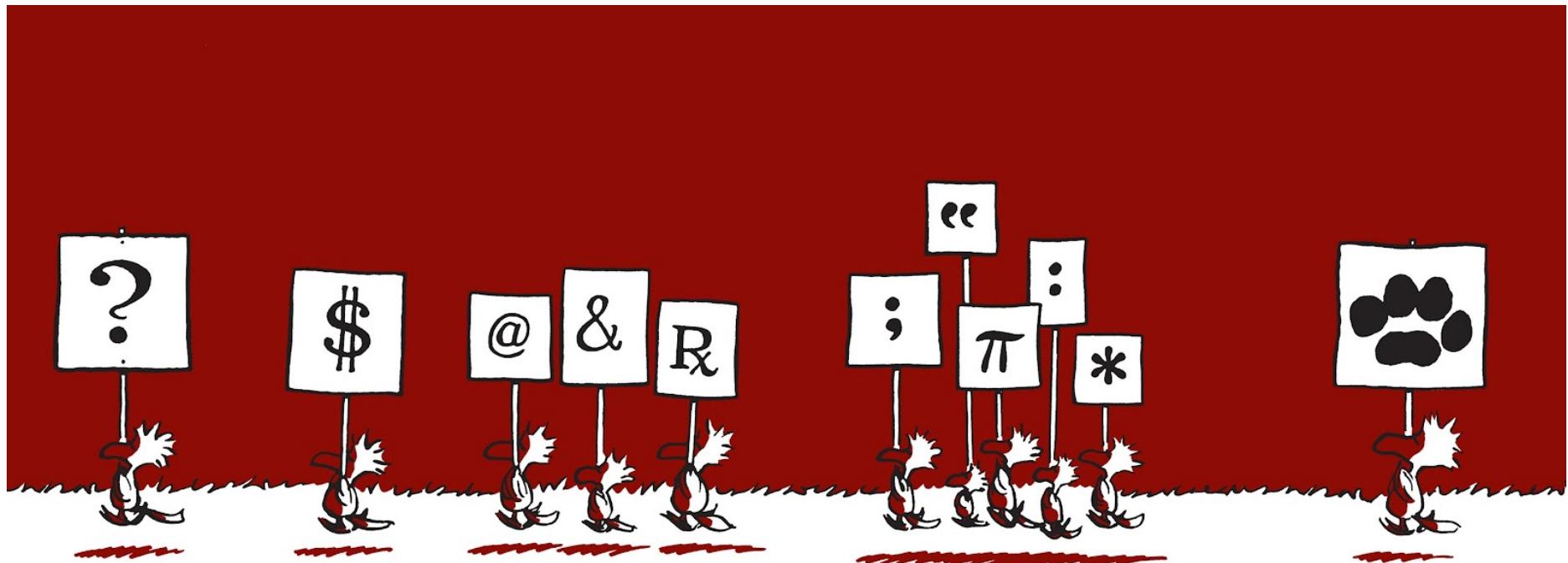
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CHARLES M. SCHULZ • 1922 TO 2000

Charles M. Schulz was born November 26, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname "Sparky" (after the racehorse Spark Plug in the newspaper strip *Barney Google*).

Schulz grew up in St. Paul. By all accounts, he led an unremarkable, albeit sheltered, childhood. He was an only child, close to both parents. His eventual career path was nurtured by his father, who bought four Sunday papers every week — just for the comics.

An outstanding student, he skipped two grades early on, but began to flounder in high school — perhaps not so coincidentally at the same time kids are going through their cruelest, most status-conscious

period of socialization. The pain, bitterness, insecurity, and failures chronicled in *Peanuts* appear to have originated from this period of Schulz's life.

Although Schulz enjoyed sports, he also found refuge in solitary activities: reading, drawing, and watching movies. He bought comic books and Big Little Books, pored over the newspaper strips, and copied his favorites — *Buck Rogers*, the Walt Disney characters, *Popeye*, *Tim Tyler's Luck*. He quickly became a connoisseur; his heroes were Milton Caniff, Roy Crane, Hal Foster, and Alex Raymond.

In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art

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Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 *Ripley's Believe It or Not!* installment.)

After World War II had ended and Schulz was discharged from the army, he started submitting gag cartoons to the various magazines of the time; his first breakthrough, however, came when an editor at *Timeless Topix* hired him to letter adventure comics. Soon after that, he was hired by his alma mater, Art Instruction, to correct student lessons returned by mail.

Between 1948 and 1950, he succeeded in selling 17 cartoons to the *Saturday Evening Post* — as well as, to the local *St. Paul Pioneer Press*, a weekly comic feature called *Li'l Folks*. It ran in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit.

He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing its interest in his submission, *Li'l Folks*. Schulz boarded a train in June for New York City; more interested in doing a strip than a panel, he also brought along the first installments

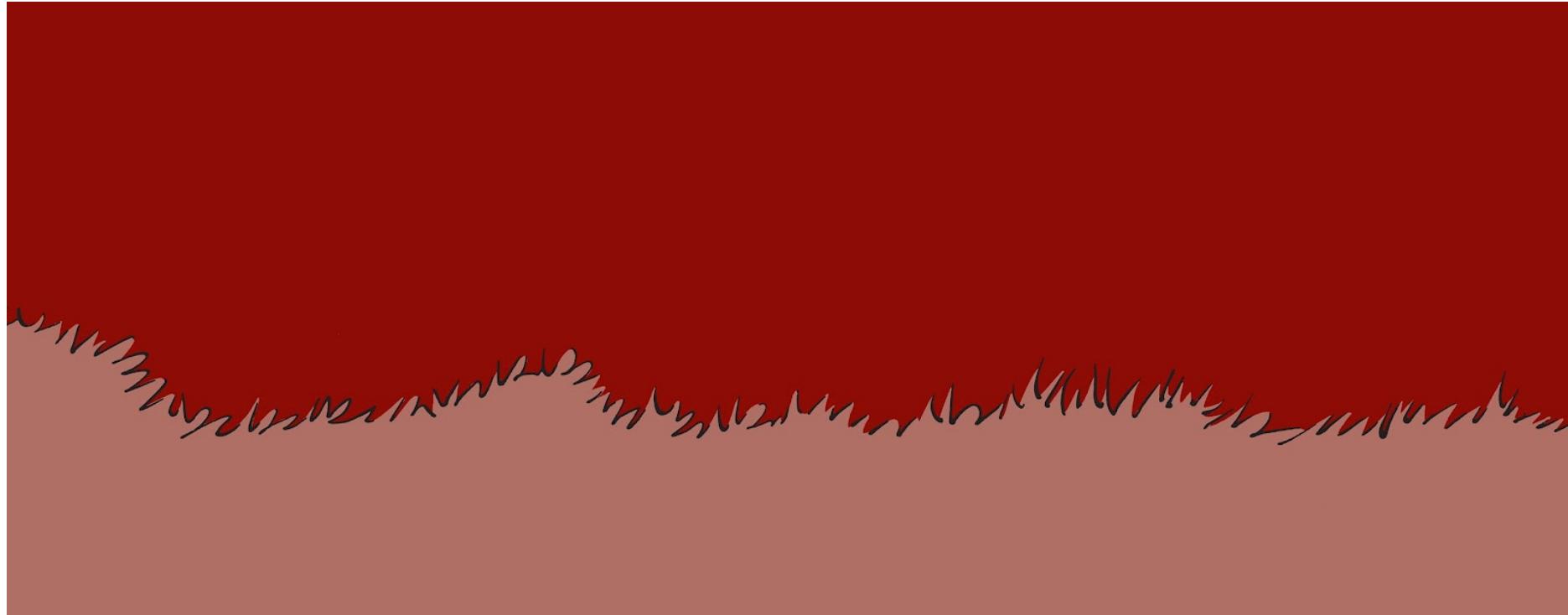
of what would become *Peanuts* — and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate.) The first *Peanuts* daily appeared October 2, 1950; the first Sunday, January 6, 1952.

Prior to *Peanuts*, the province of the comics page had been that of gags, social and political observation, domestic comedy, soap opera, and various adventure genres. Although *Peanuts* changed, or evolved, during the 50 years Schulz wrote and drew it, it remained, as it began, an anomaly on the comics page — a comic strip about the interior crises of the cartoonist himself. After a painful divorce in 1973 from which he had not yet recovered, Schulz told a reporter, "Strangely, I've drawn better cartoons in the last six months — or as good as I've ever drawn. I don't know how the human mind works." Surely, it was this kind of humility in the face of profoundly irreducible human questions that makes *Peanuts* as universally moving as it is.

Diagnosed with cancer, Schulz retired from *Peanuts* at the end of 1999. He died on February 12, 2000, the day before his last strip was published (and two days before Valentine's Day), having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand — an unmatched achievement in comics.

—Gary Groth







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